NEW EDITION.

MUSIC

FOR THE

SCHOOLS.

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MUSIC FOR THE SCHOOLS.

SELECTED AND ARRANGED

BY

WILLIAM A. TARBUTTON, Teacher.

BALTIMORE:
PUBLISHED BY J. W. BOND & CO., 86 BALTIMORE STREET

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PREFACE.

This little Book has been prepared for the use of High and Grammar Schools. The Practical Instructions, though short, contain all that is deemed necessary to be used in the classes for which they are intended.

The exercises and songs after the Elementary have been arranged for three voices, first and second Trebles and Bass.

ADVERTISEMENT.

Every Teacher knows full well that printed explanations are of little use; therefore it will be observed that the Instructor is left to pursue the course ingenuity may suggest.

The singing of the *Scale* by numerals before entering upon the regular exercises, is recommended, and the following is respectfully submitted for use, or the Teacher can write on a plain black-board such exercises as are deemed best.

SCALE ASCENDING.

							8
						7	.
					6	.	.
				5	.	.	.
			4	.	.	.	.
		3	.	.	.	.	.
	2	.	.	.	.	.	.
1	.	.	.	.	.	.	.
1	2	.	.	.	.	.	.
1	2	3	.	.	.	.	.
1	.	3	.	.	.	.	.
1	2	3	4	.	.	.	.
1	.	.	4	.	.	.	.
1	2	3	4	5	.	.	.
1	.	.	.	5	.	.	.
1	2	3	4	5	6	.	.
1	.	.	.	.	6	.	.
1	2	3	4	5	6	7	.
1	.	.	.	.	.	7	.
1	2	3	4	5	6	7	8
1	.	.	.	.	.	.	8

SCALE DESCENDING.

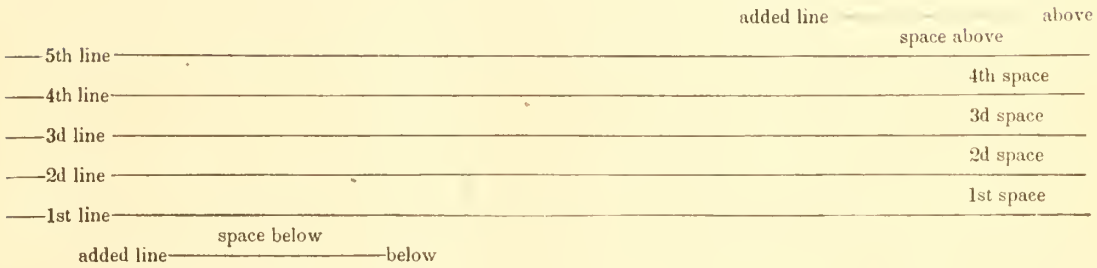
8							
.	7						
.	.	6					
.	.	.	5				
.	.	.	.	4			
.	.	.	.	.	3		
.	.	.	.	.	.	2	
.	.	.	.	.	.	.	1
8	7	.	.	.	.	.	.
8	7	6	.	.	.	.	.
8	.	6	.	.	.	.	.
8	7	6	5	.	.	.	.
8	.	.	5	.	.	.	.
8	7	6	5	4	.	.	
8	.	.	.	4	.	.	
8	7	6	5	4	3	.	.
8	.	.	.	.	3	.	.
8	7	6	5	4	3	2	.
8	.	.	.	.	.	2	.
8	7	6	5	4	3	2	1
8	.	.	.	.	.	.	1

PRACTICAL INSTRUCTION IN MUSIC.

CHAPTER I.

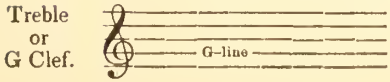
STAFF.

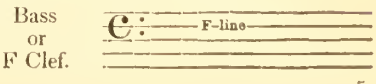
The lines and spaces on which the Notes are written constitute the Staff.



CLEFS.

A Clef is a character written at the beginning of the Staff. There are two Clefs—Treble and Bass.

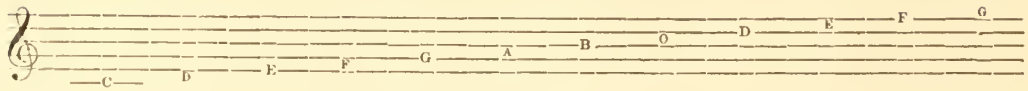




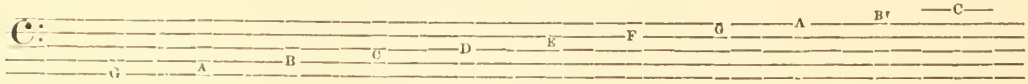
LETTERS.

The lines and spaces of the staff are named from the first seven letters of the alphabet, A B C D E F G.

LETTERS ON THE TREBLE STAFF.

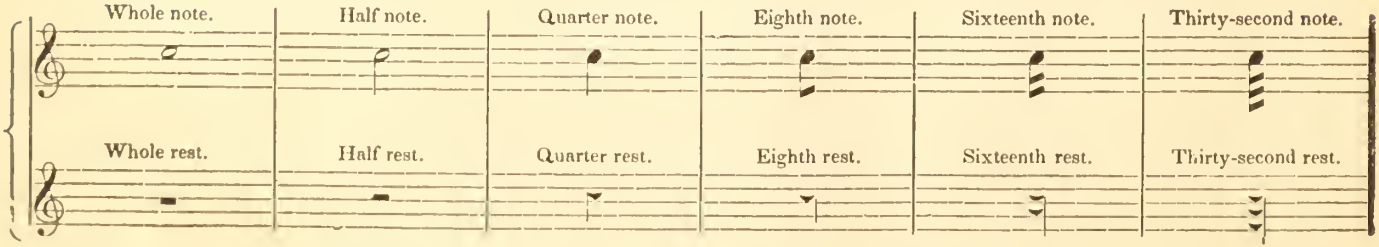


LETTERS ON THE BASS STAFF.



NOTES AND RESTS.

Notes are characters used to denote where and how long the sound is to be made on the Staff.



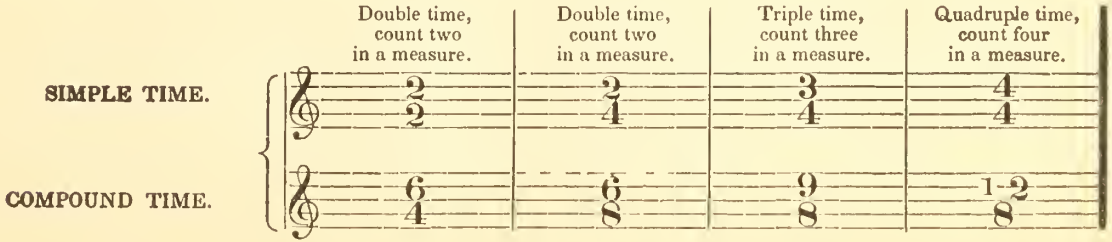
Rests are characters used to denote where and how long to remain silent.

BARS AND MEASURES.

The lines that cross the Staff are called Bars; they are used to divide the notes and rests into equal portions called **Measures.** **Double** Bars are used to divide Measures into Strains. A Strain in vocal music is equal to one line of poetry.

TIME.

There are three kinds of **Time**—first, that in which two must be counted in a measure; second, that in which three must be counted in a measure; third, that in which four must be counted in a measure.



SCALES

There are two Scales—Major and Minor.

The Major Scale is a succession of eight sounds, ascending or descending, and is composed of five whole tones and two semi-tones.

The whole tones are between the numerals 1 & 2, 2 & 3, 4 & 5, 5 & 6, 6 & 7.

The semi-tones are between the numerals 3 & 4, 7 & 8.

THE MAJOR SCALE.

The Minor Scale is a succession of eight sounds, ascending or descending, and is composed of five whole tones and two semi-tones.

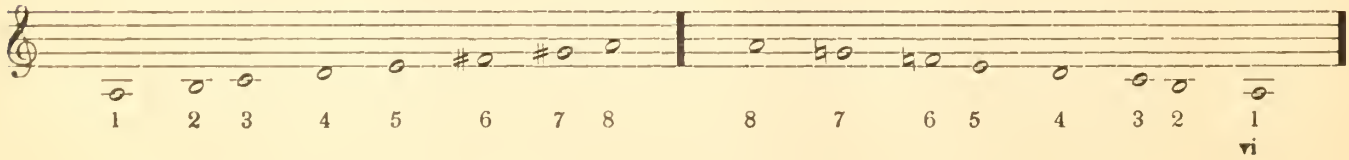
The whole tones ascending are between the numerals 1 & 2, 3 & 4, 4 & 5, 5 & 6, 6 & 7.

The semi-tones ascending are between the numerals 2 & 3, 7 & 8.

The whole tones descending are between the numerals 8 & 7, 7 & 6, 5 & 4, 4 & 3, 2 & 1.

The semi-tones descending are between the numerals 6 & 5, 3 & 2.

THE MINOR SCALE.

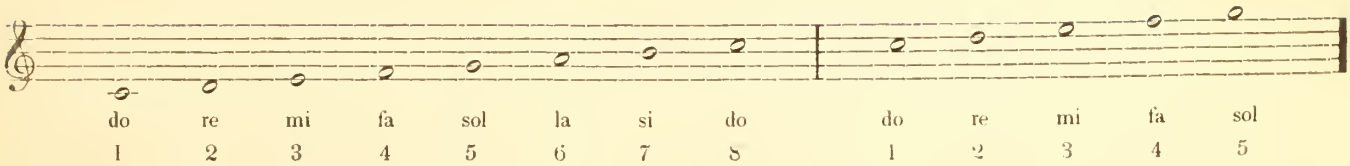


SYLLABLES.

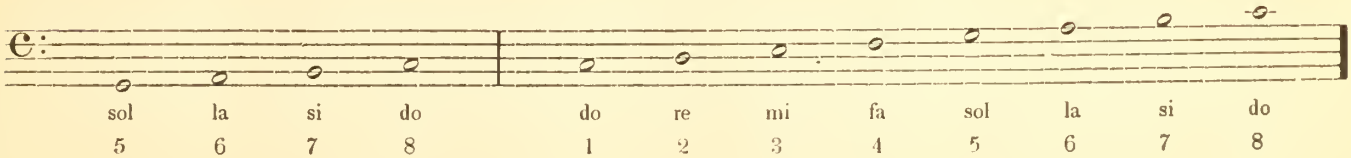
The notes of the scale are usually expressed by the following syllables:

Written	do	re	mi	fa	sol	la	si
Pronounced	doe	ra	me	fah	sole	lah	se
Numbered	1	2	3	4	5	6	7

TREBLE STAFF.



BASS STAFF.



CHAPTER II.

EXERCISES IN THE SCALE OF C—MAJOR.

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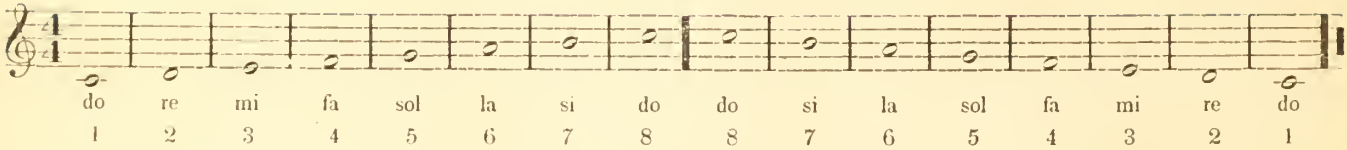
Count Four in a Measure.



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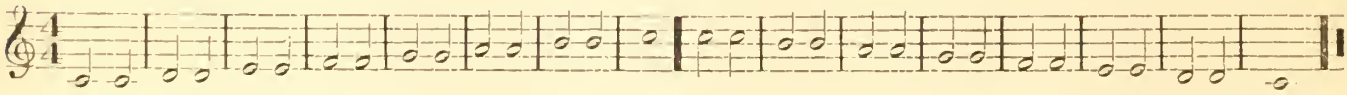
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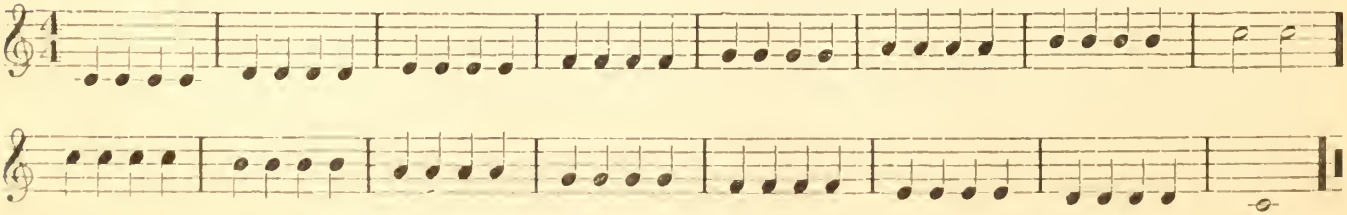
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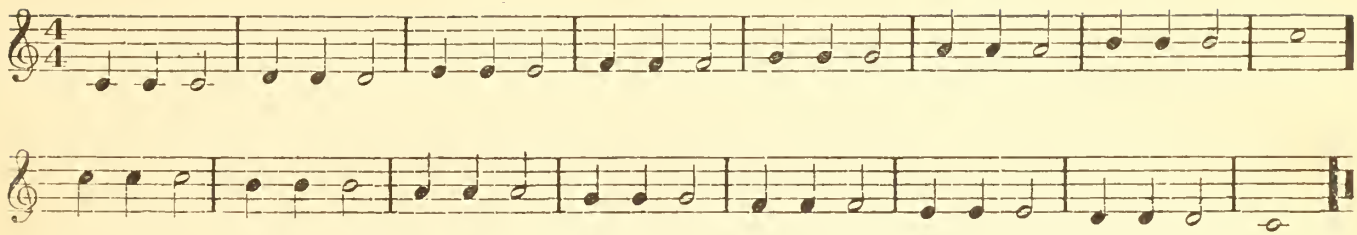
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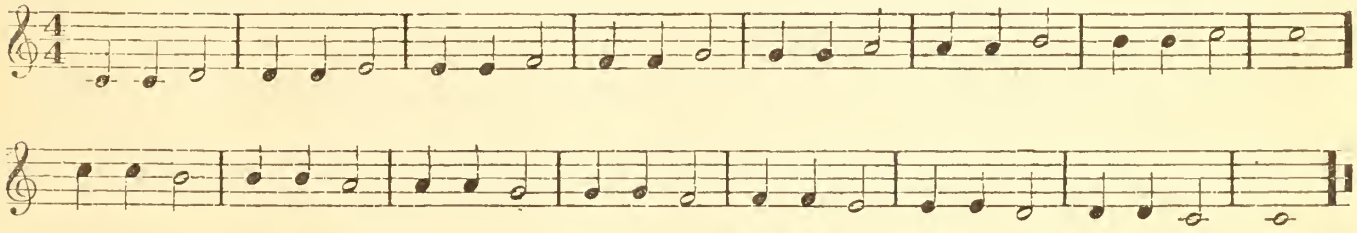
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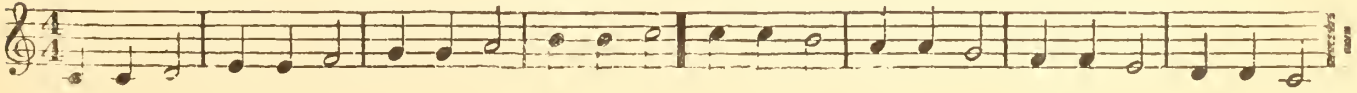

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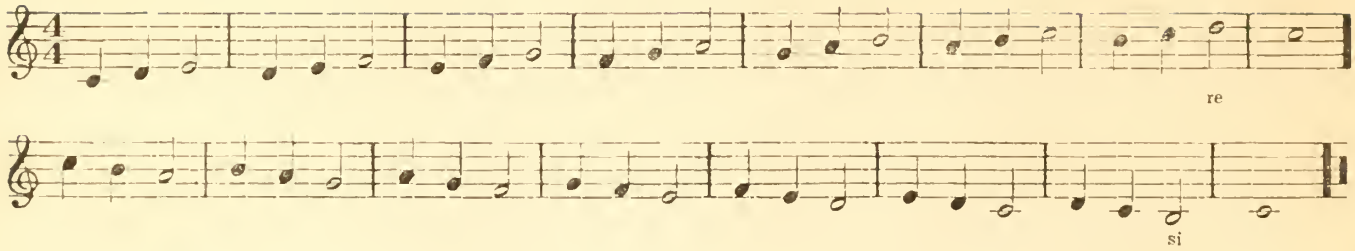
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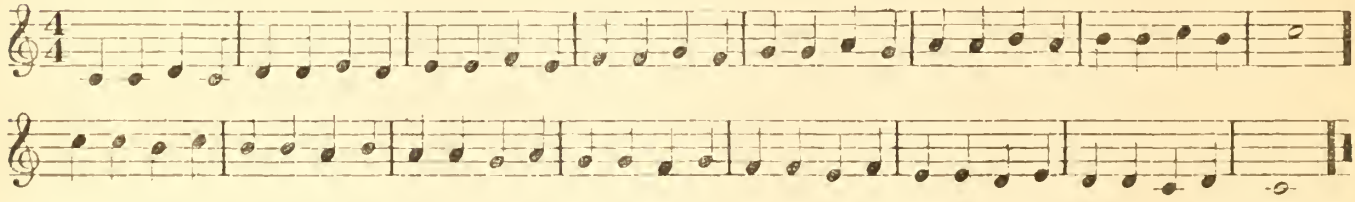
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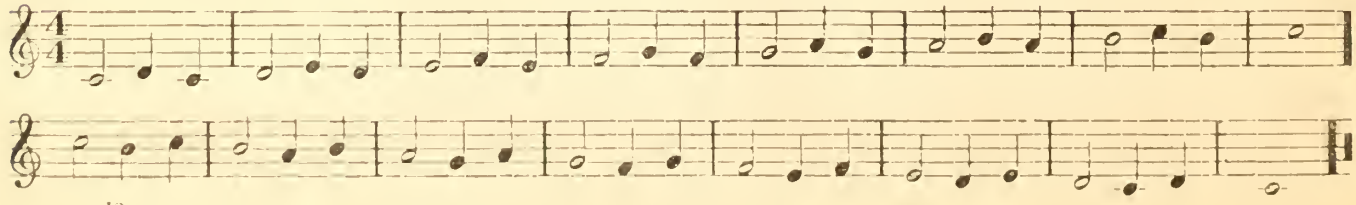

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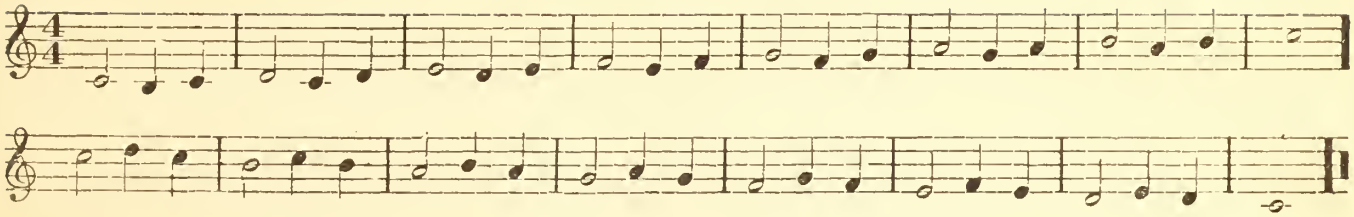
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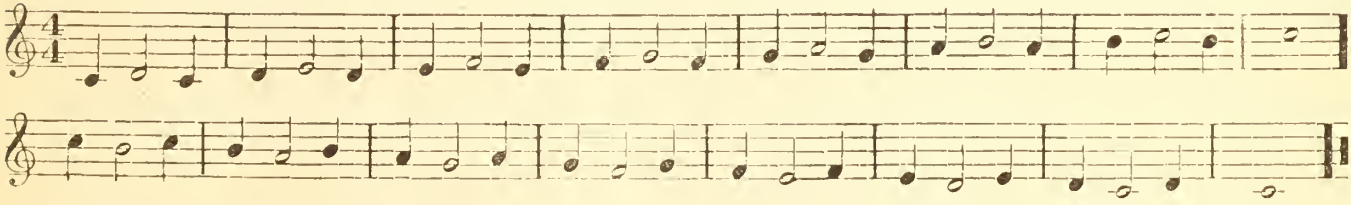
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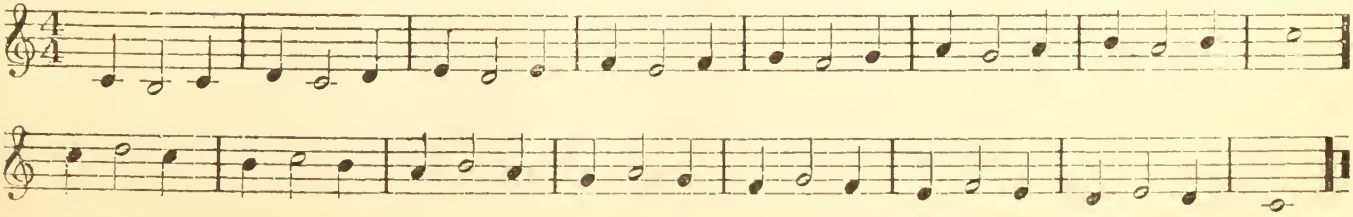
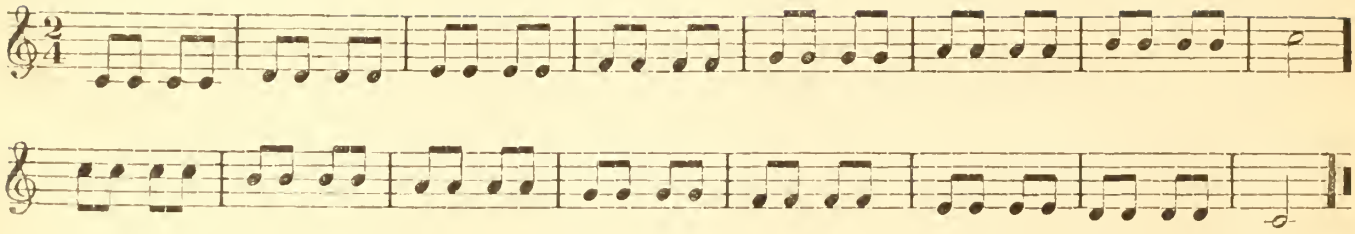

CHAPTER III.

No. 1.

Count Two in a Measure.

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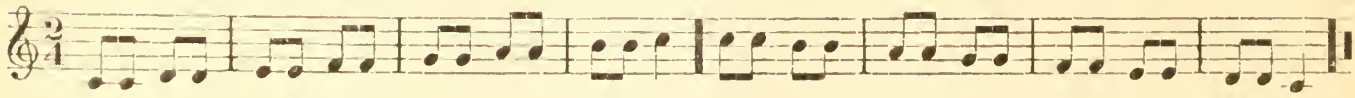
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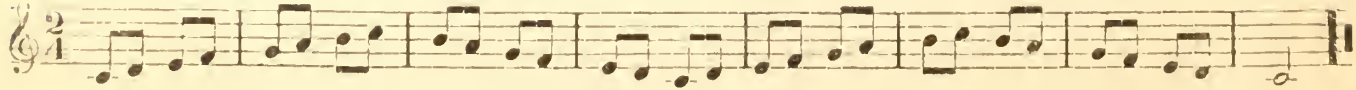
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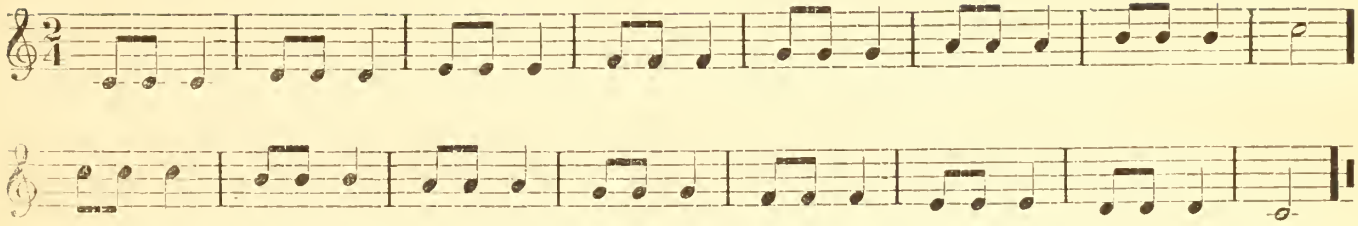
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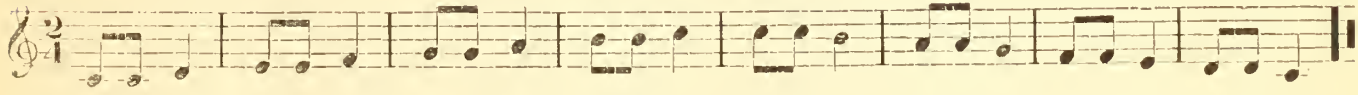

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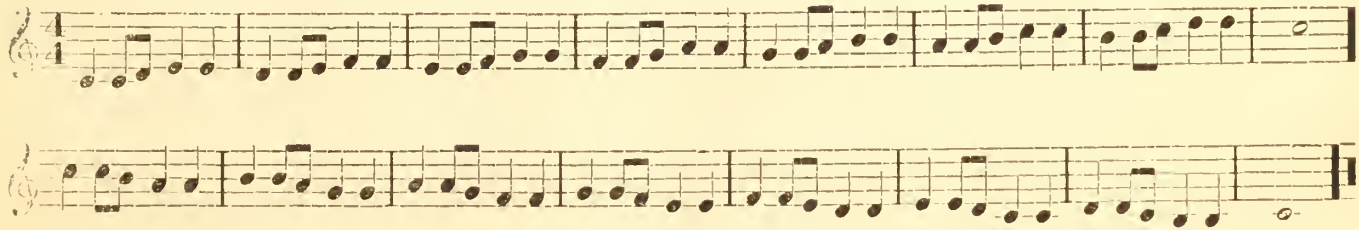
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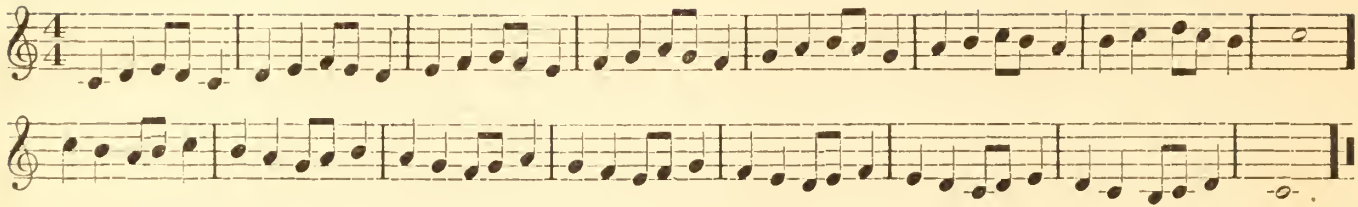
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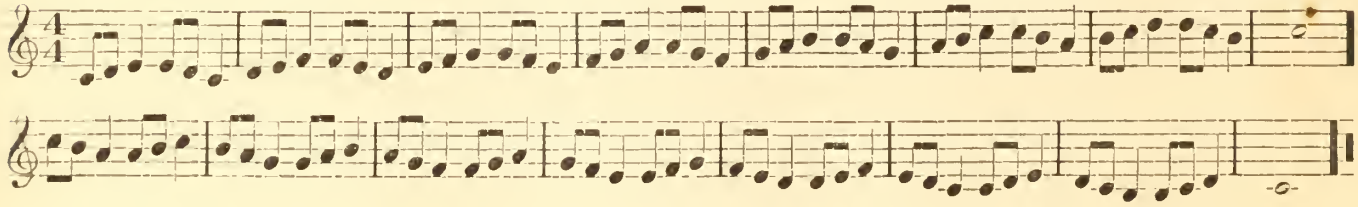
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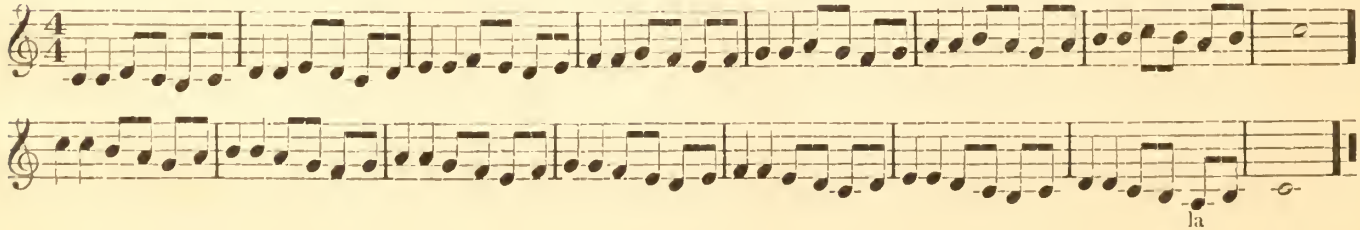

CHAPTER IV.

EXERCISES IN THE HARMONICS OF THE SCALE—viz: DO 1 MI 3 SOL 5 DO 8

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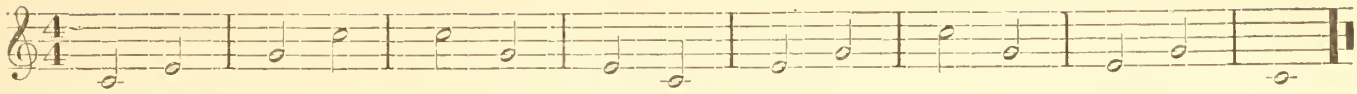
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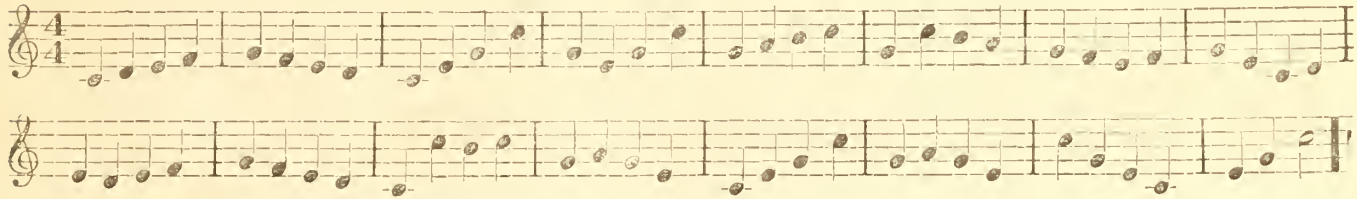
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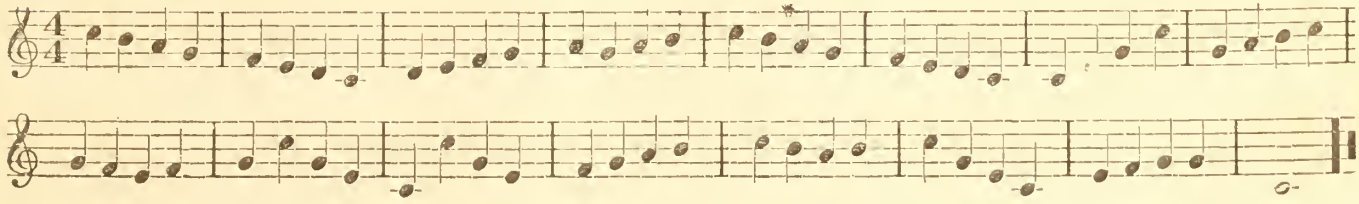
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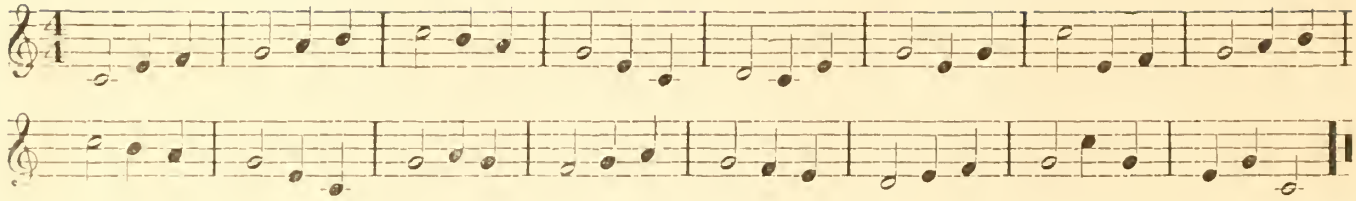
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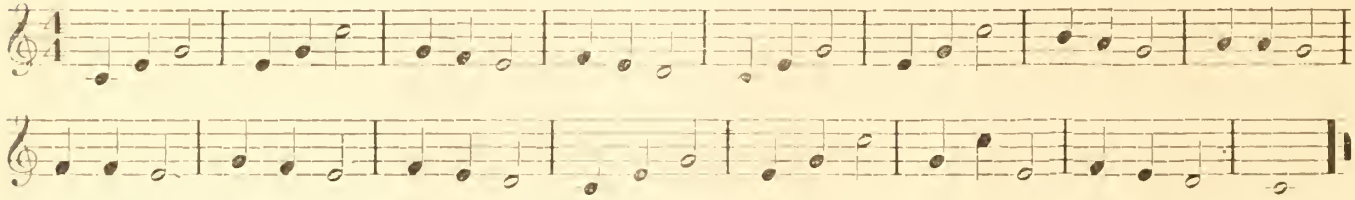
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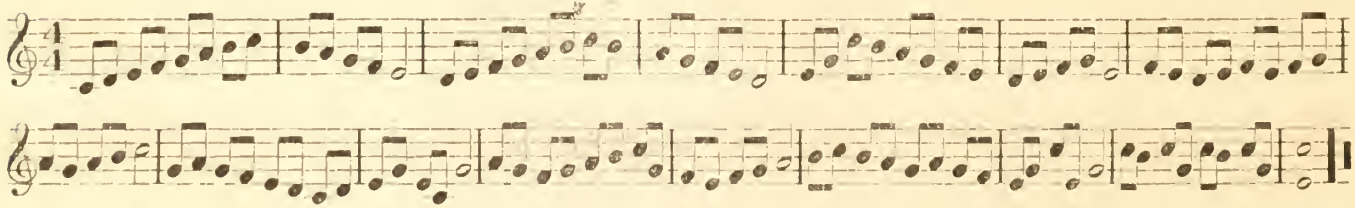
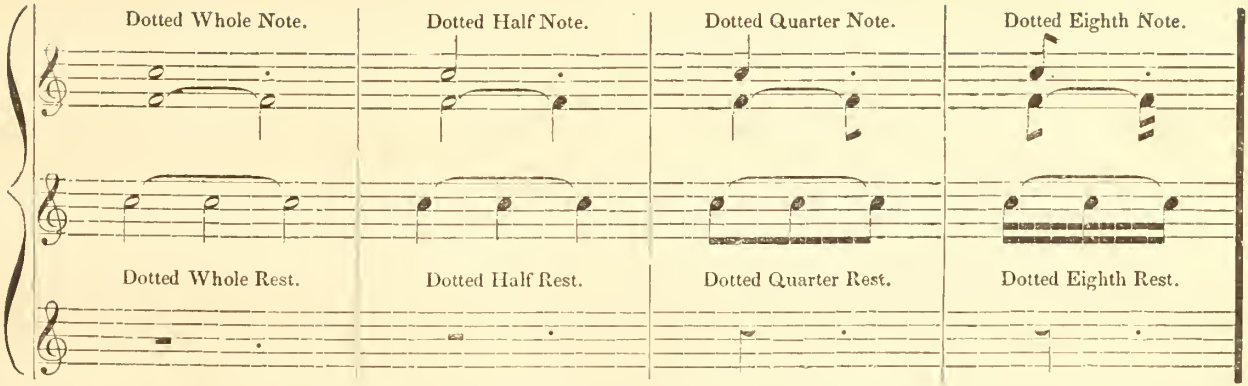

CHAPTER V.

A dot placed after a Note or Rest increases its value one half.



EXERCISES IN DOTTED NOTES.

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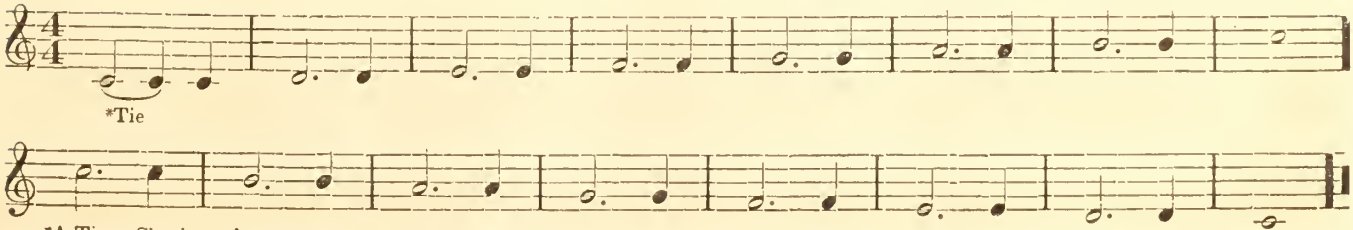
*A Tie or Slur is used to join two or more notes together

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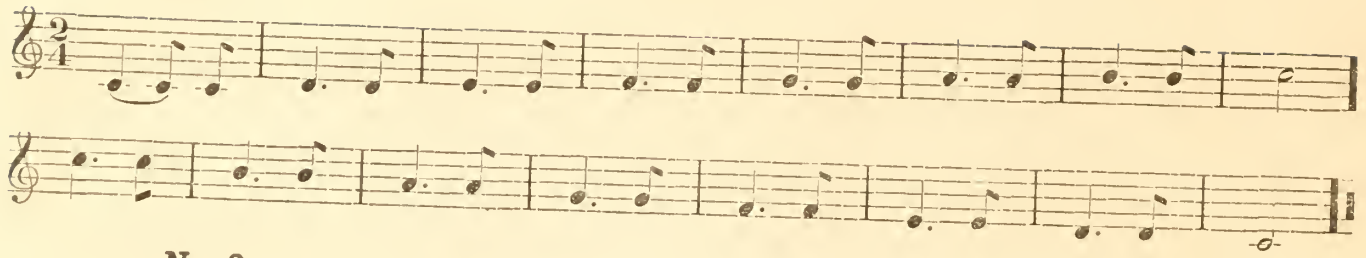
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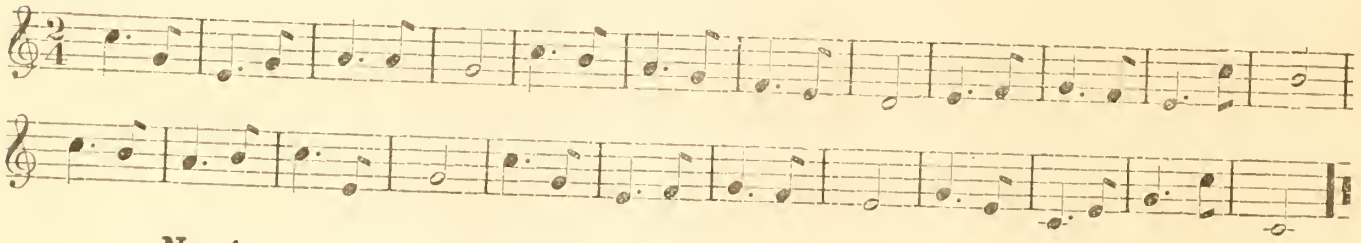
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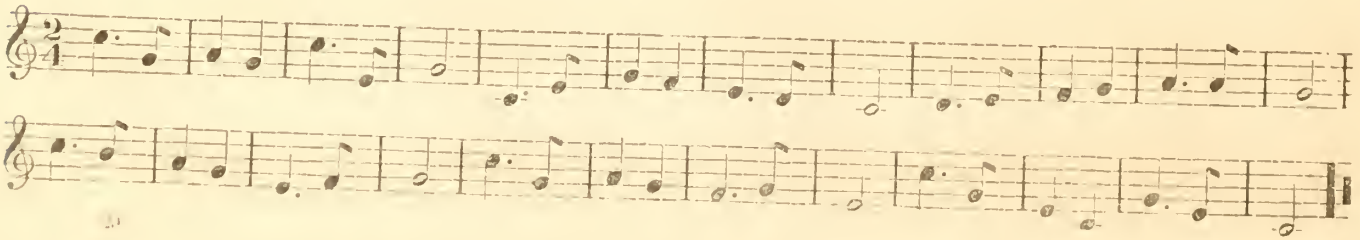
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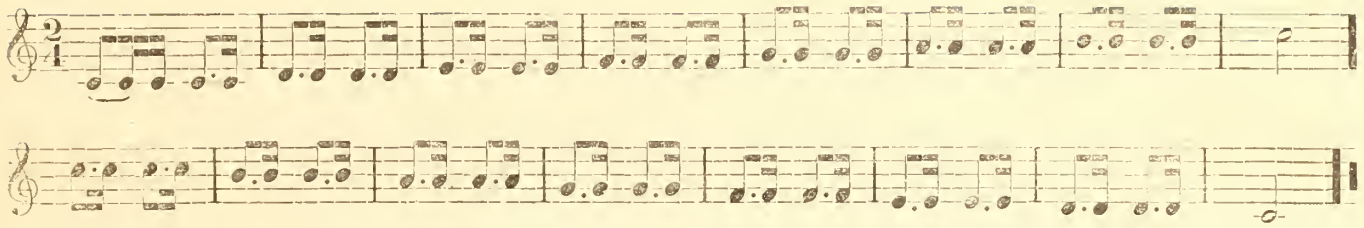
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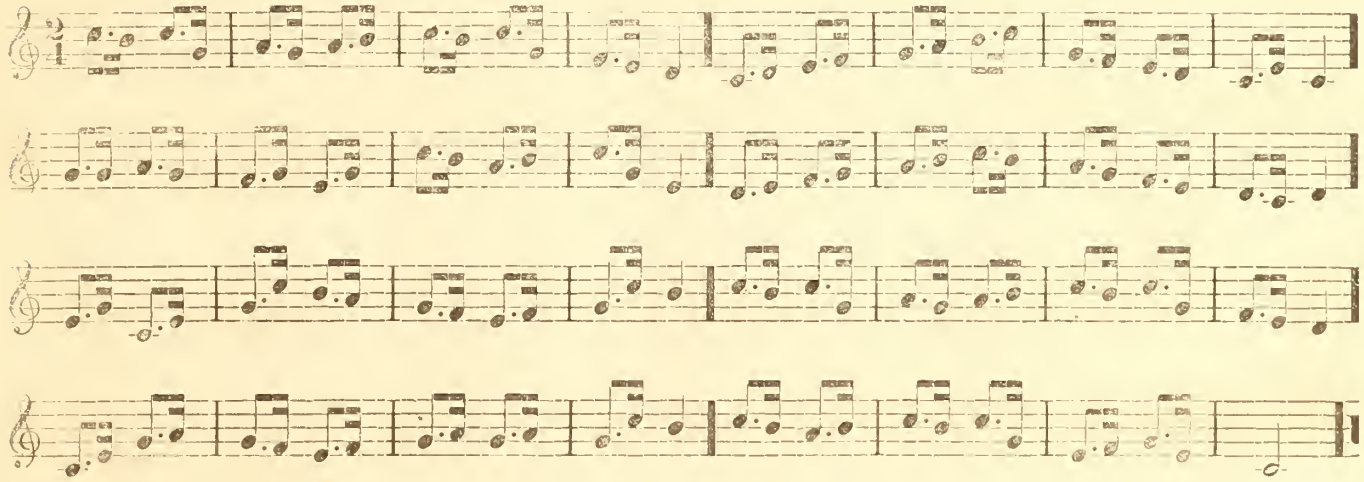
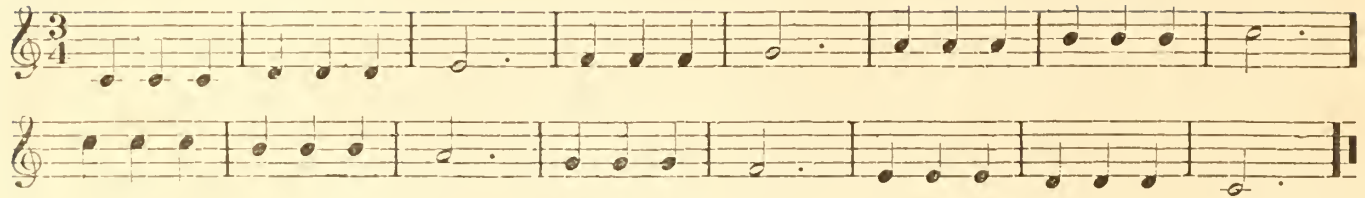

No. 7.

Count Three in a Measure

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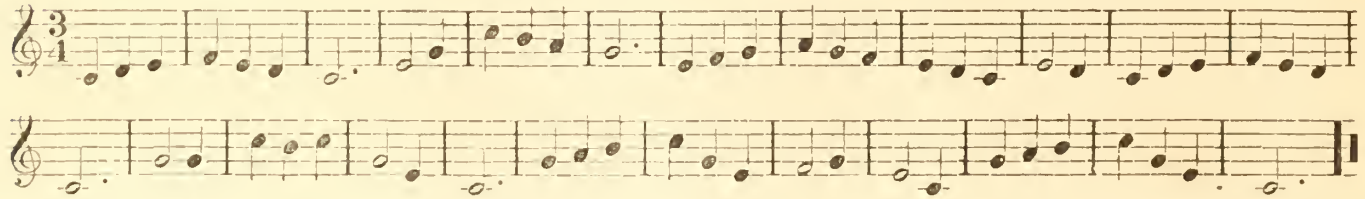
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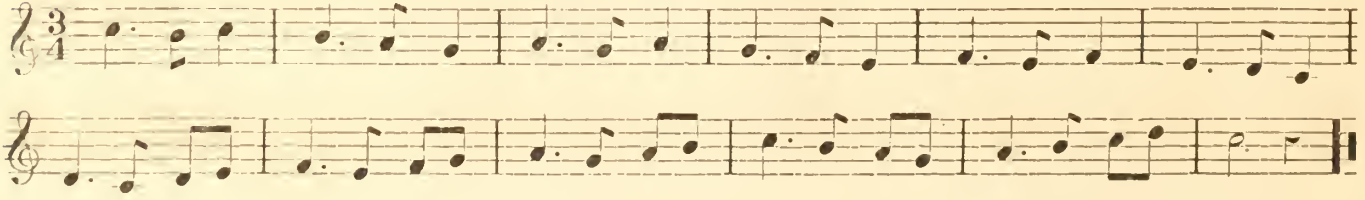
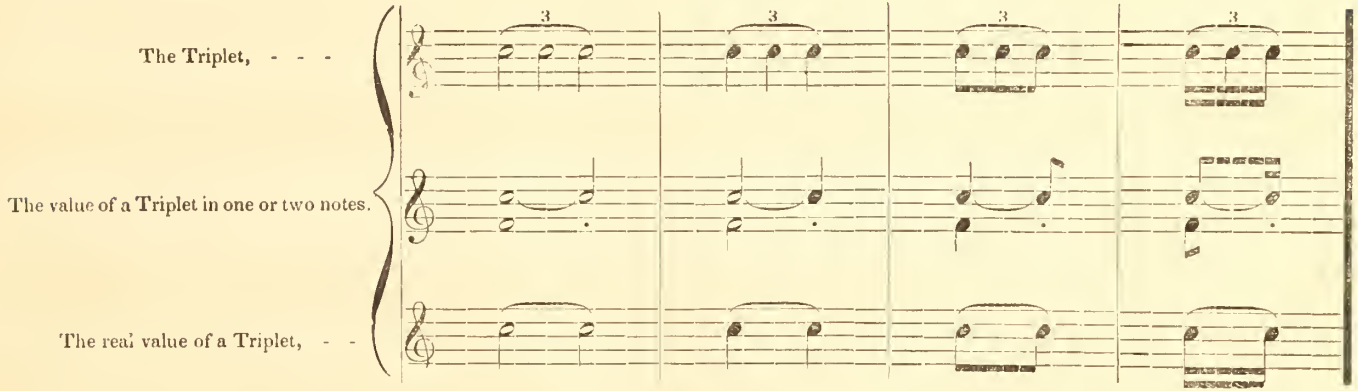

CHAPTER VI.

The Triplet is three notes that must be performed in the time of two of the same kind, and it is usually indicated by the numeral 3 placed above or below the notes.

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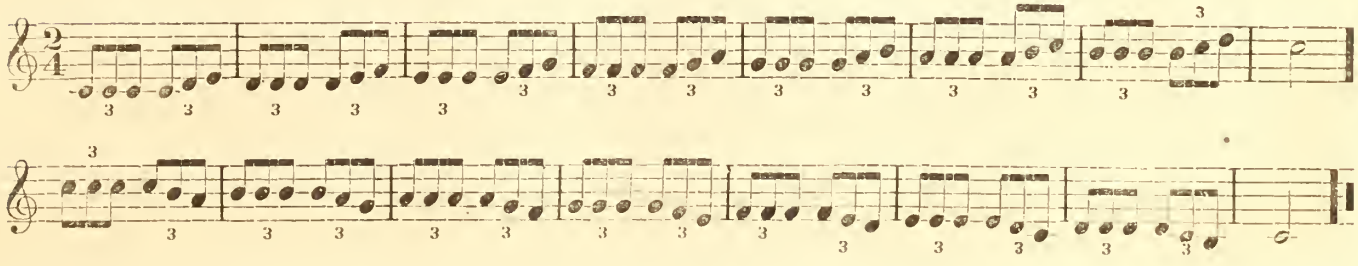
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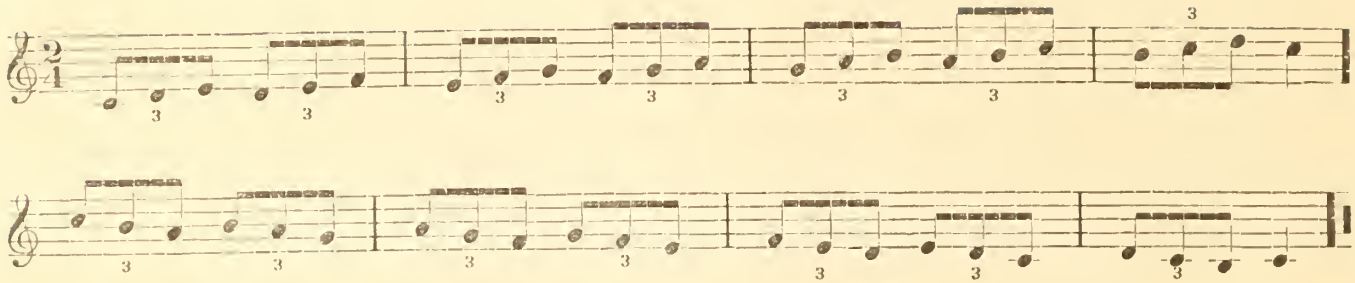
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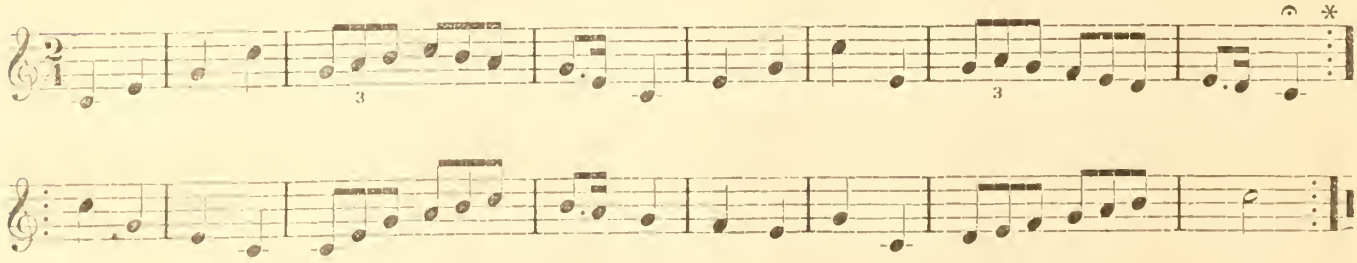
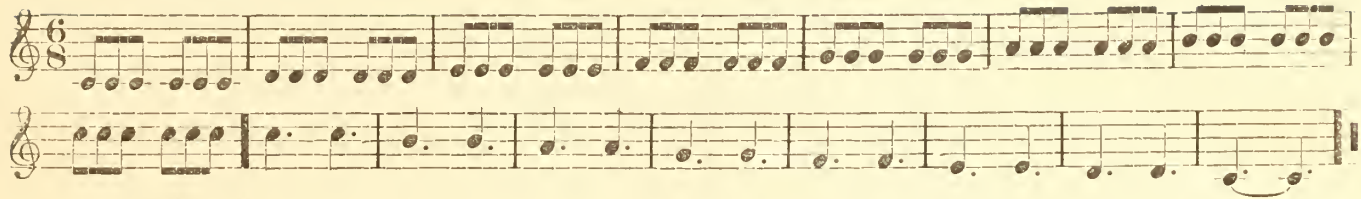

* The Dots between the lines mean to repeat.

The Pause 𝄐 will suspend the time of a note indefinitely.

CHAPTER VII.

$\frac{6}{8}$ Time is composed of $\frac{2}{4}$ Time in Triplets.

No. 1.

Count Two in a Measure.

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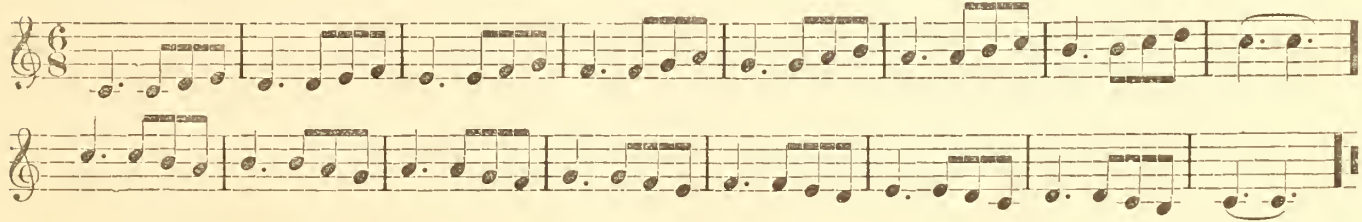
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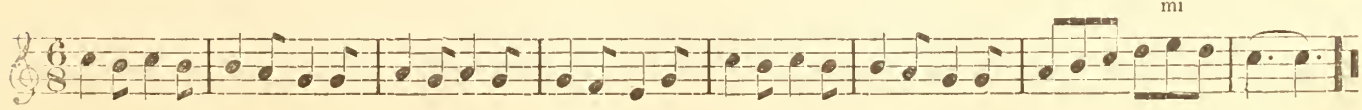
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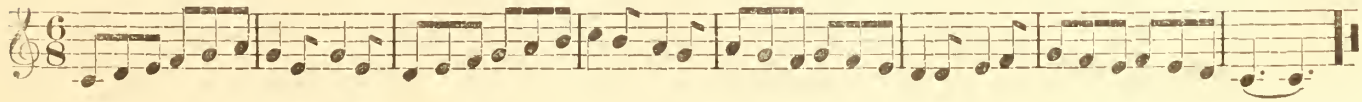
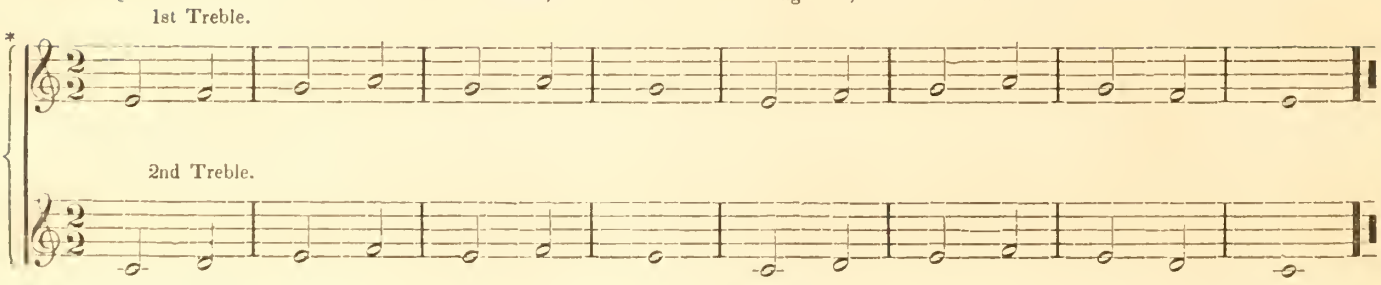

CHAPTER VIII.

EASY EXERCISES IN TWO PARTS.

No. 1.

Count two in a measure; or if the exercises are sung slow, count four in a measure.

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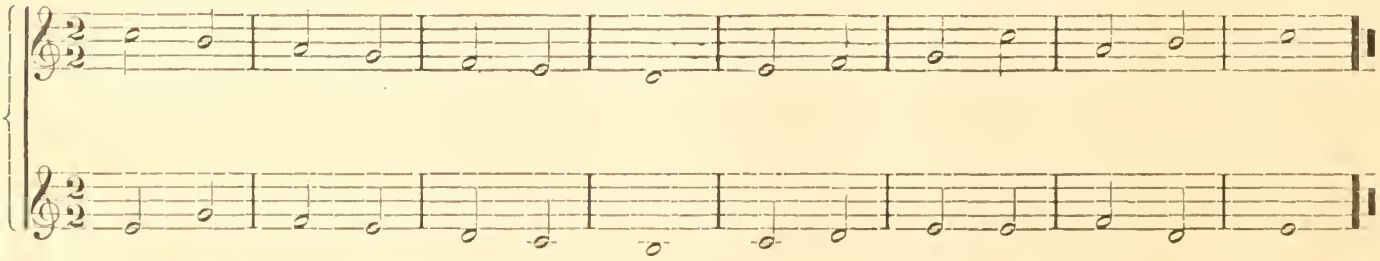
* A Brace is used to show how many parts move together.

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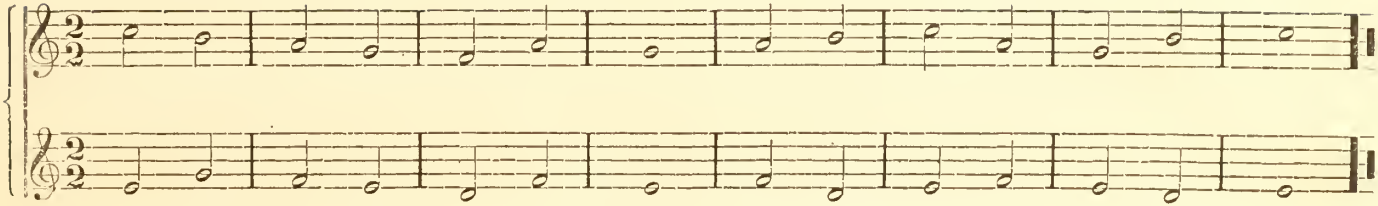
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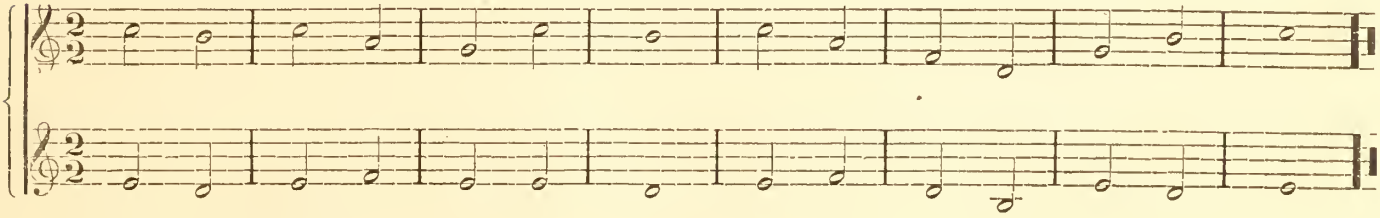
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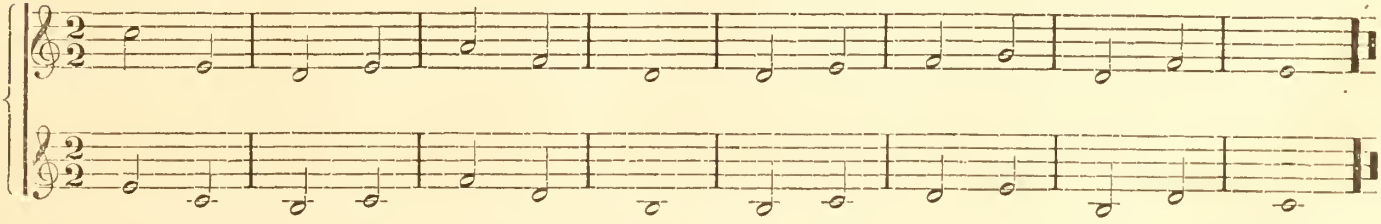
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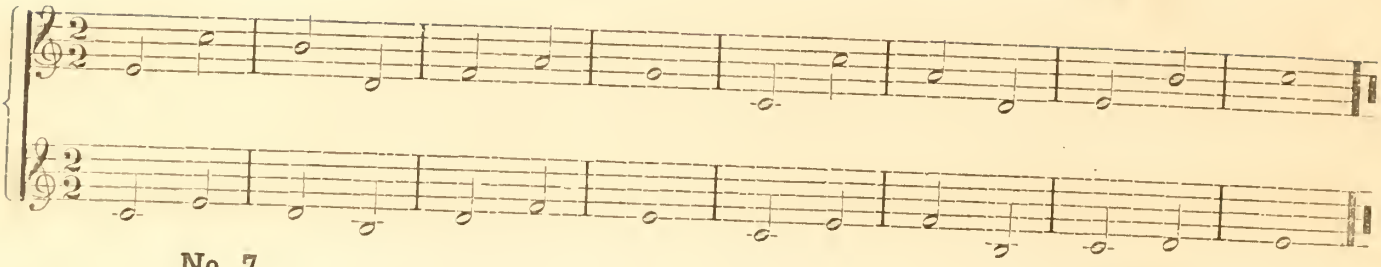
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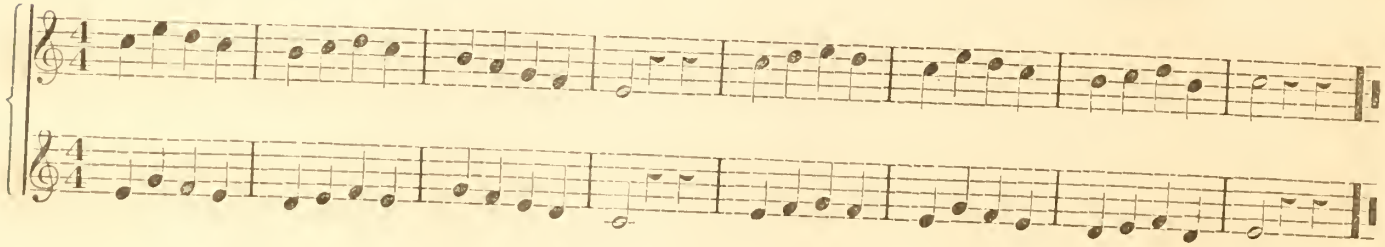
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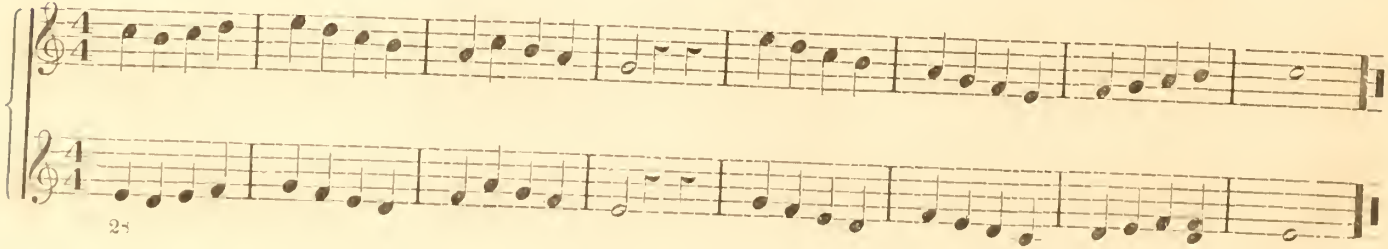
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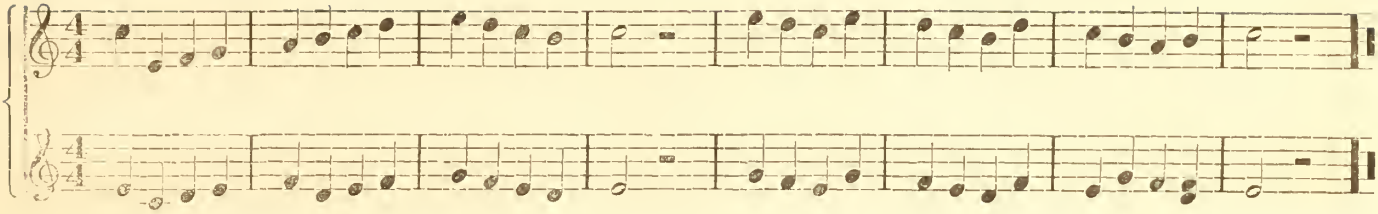
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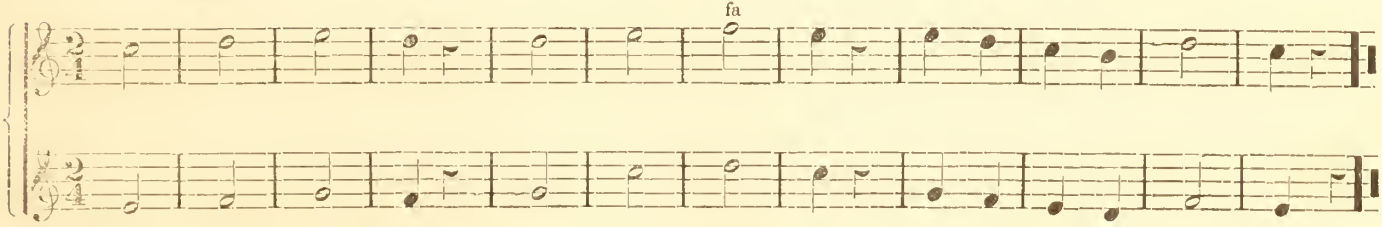
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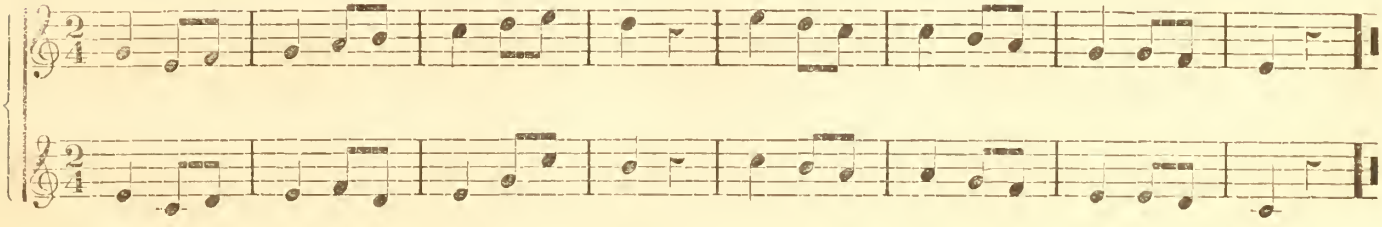
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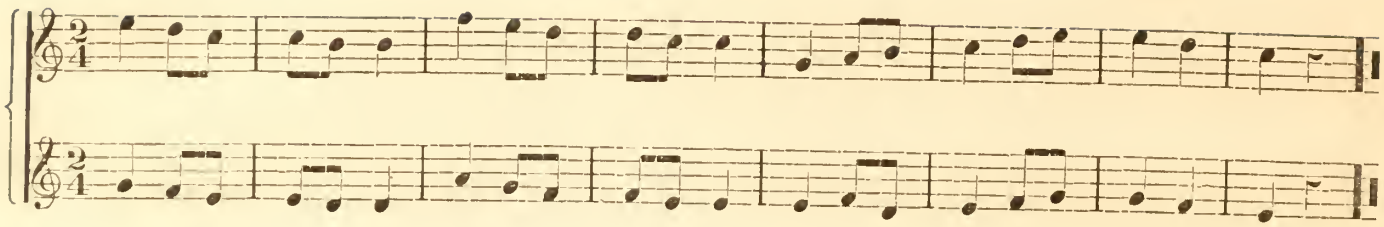
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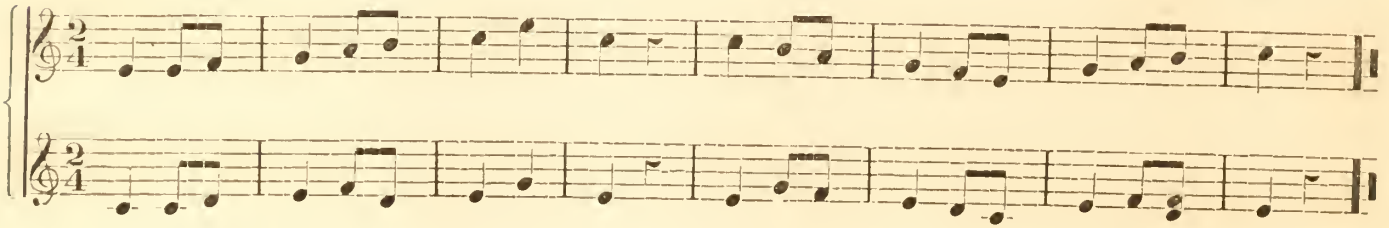
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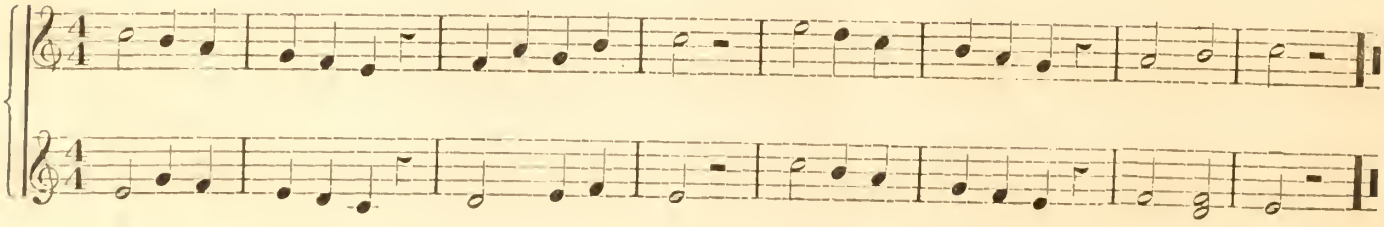
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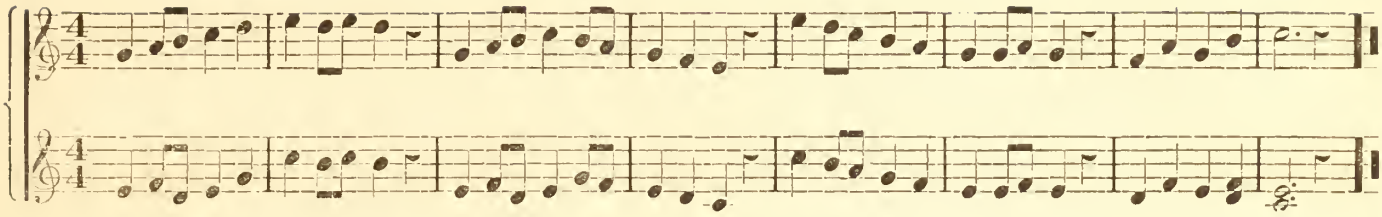
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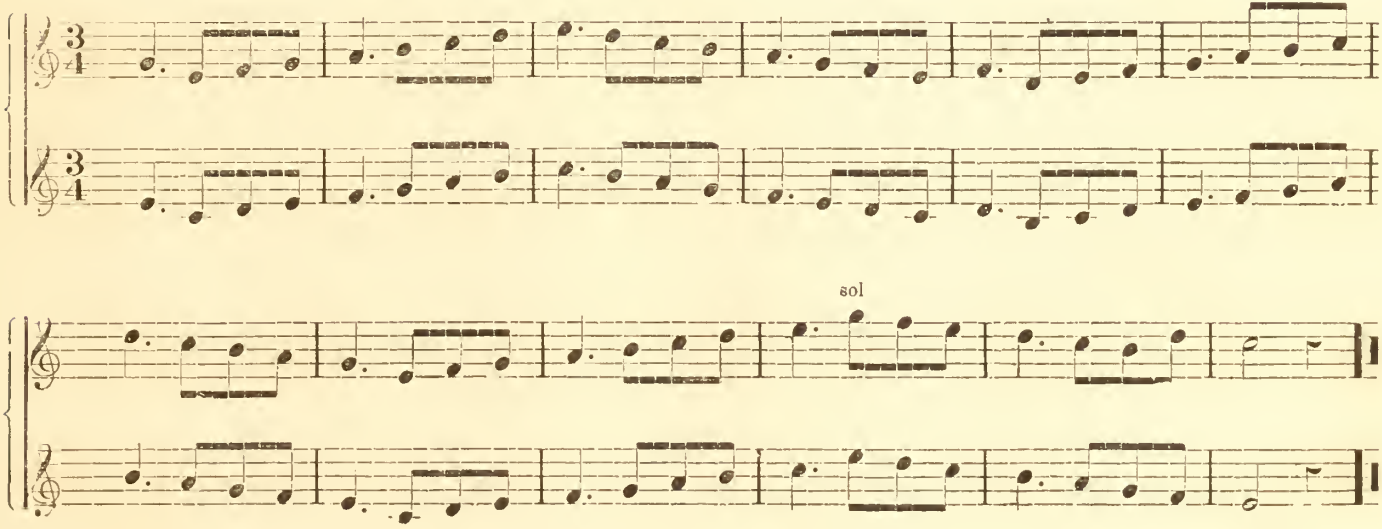
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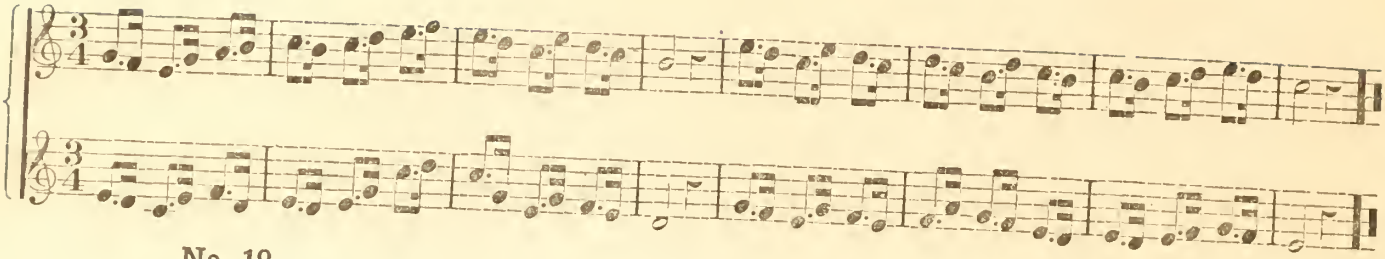
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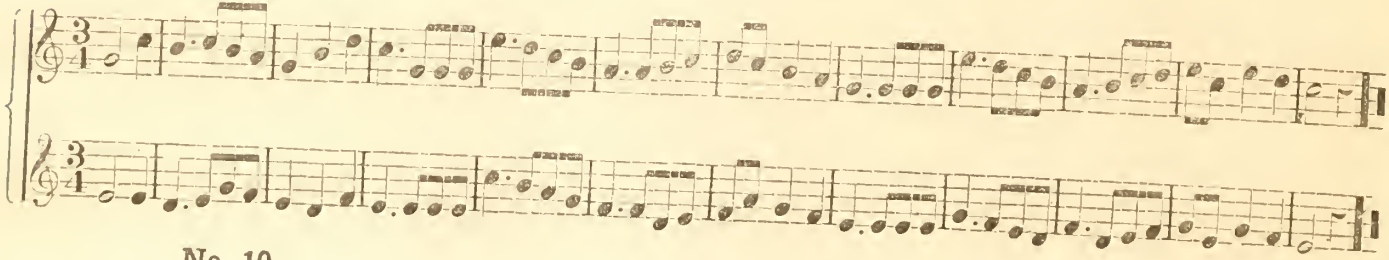
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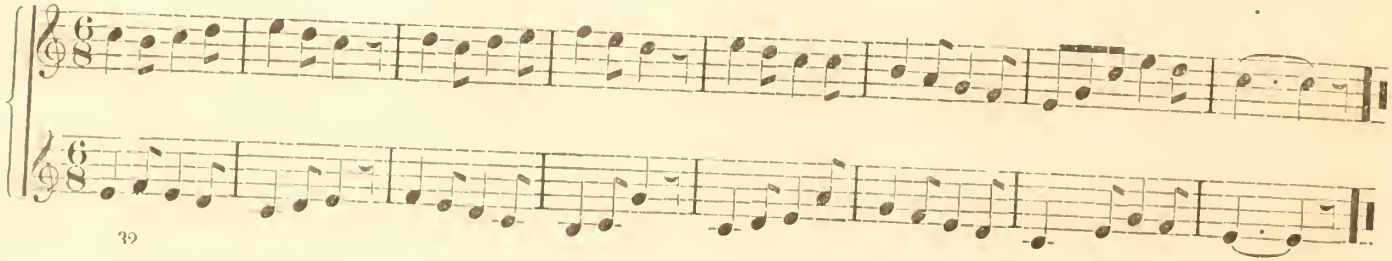
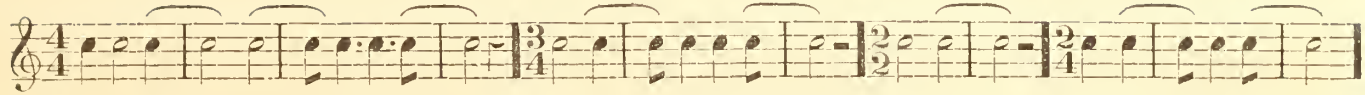

CHAPTER IX.

Syncopation is the union of an unaccented and accented parts of a measure

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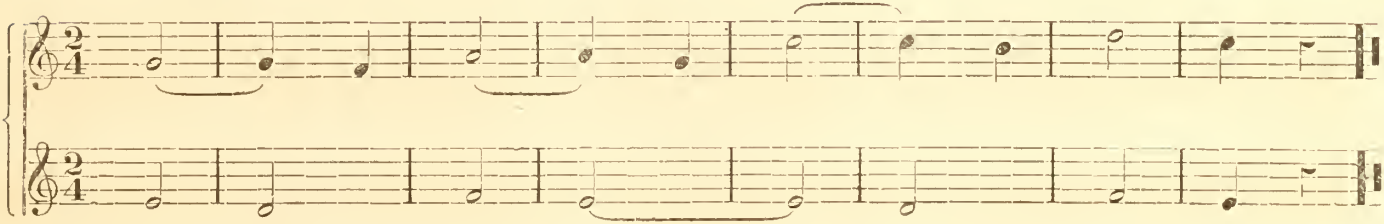
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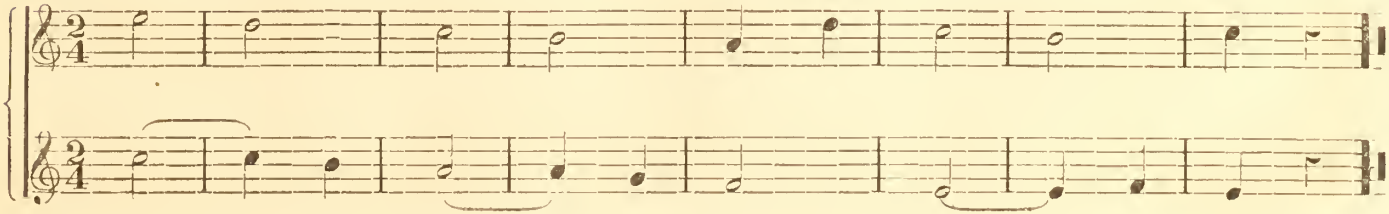
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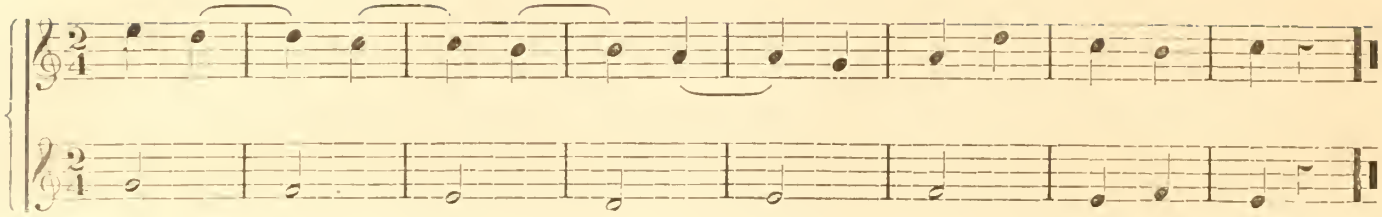
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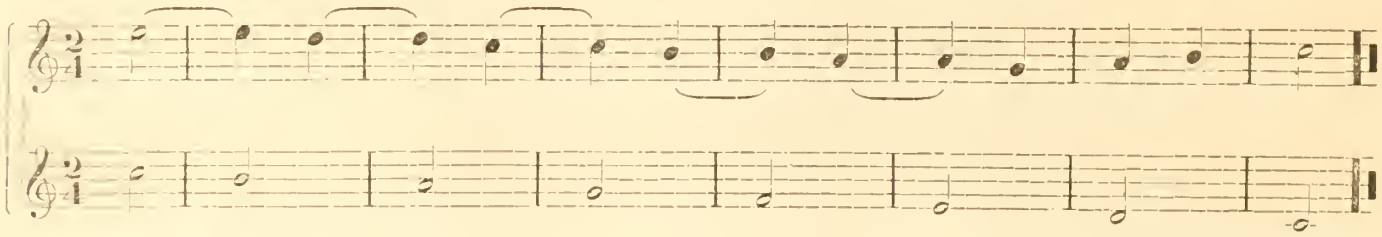
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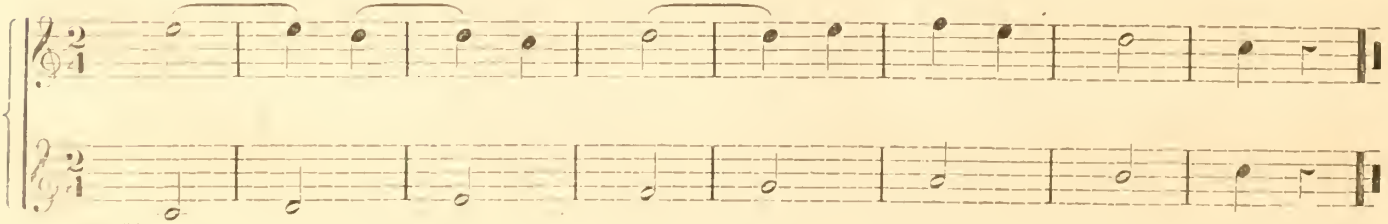
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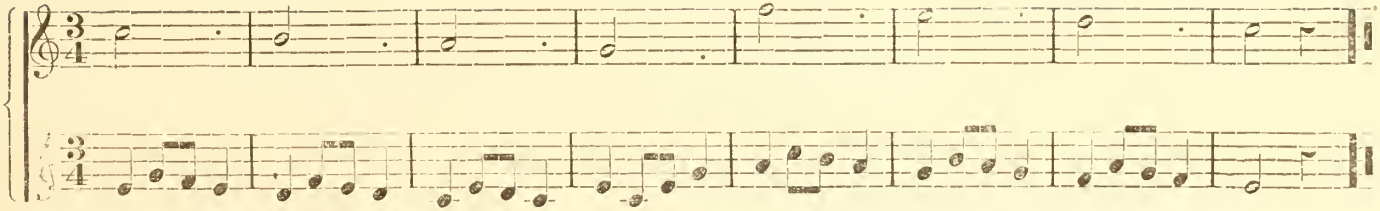
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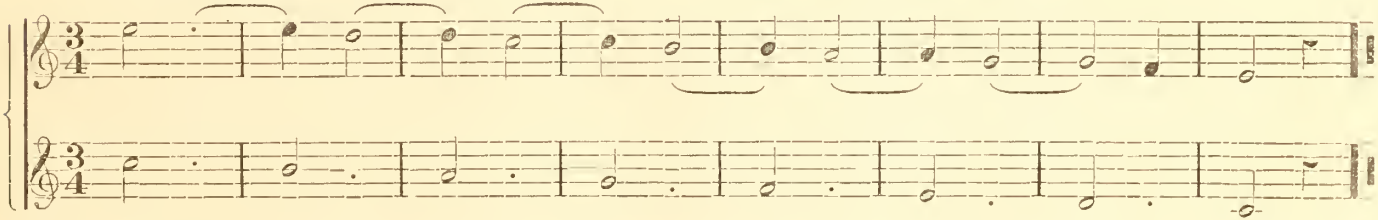
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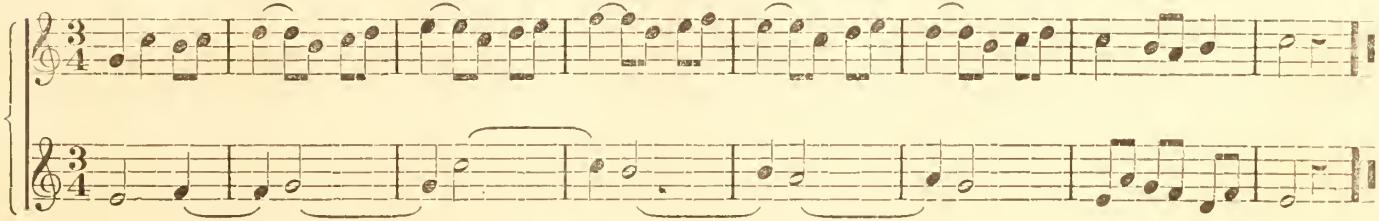
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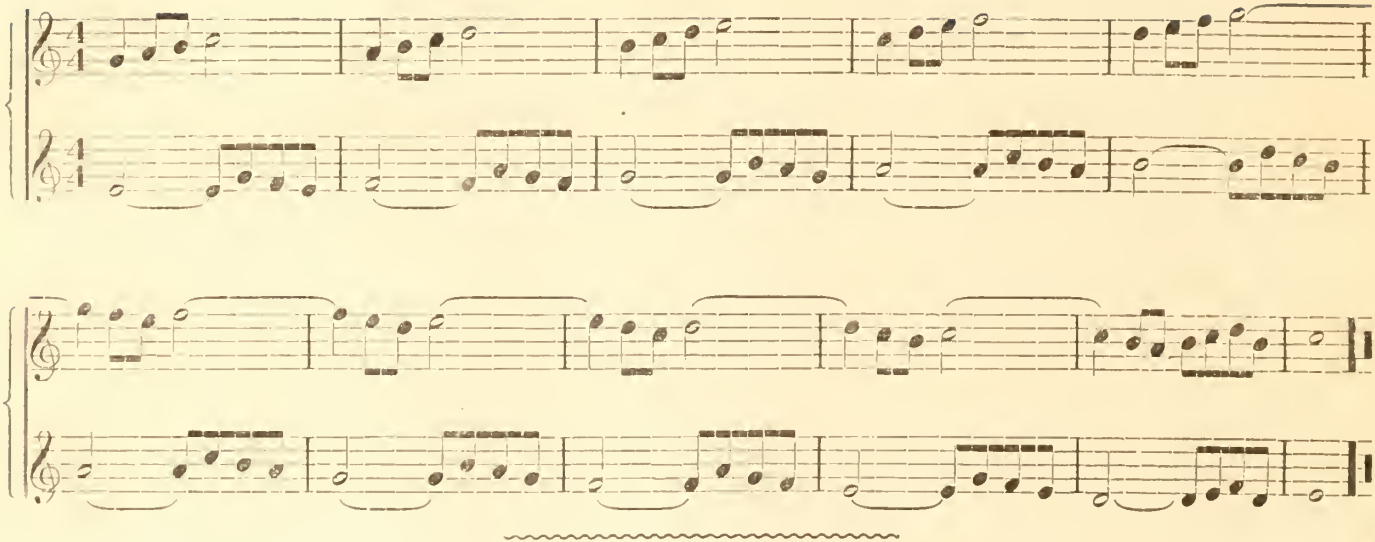
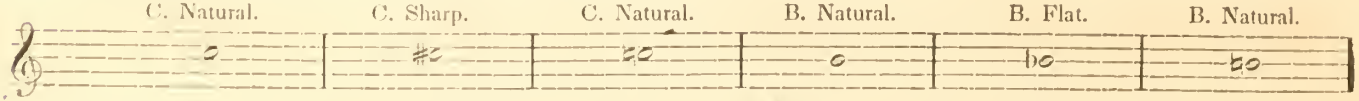

CHAPTER X.

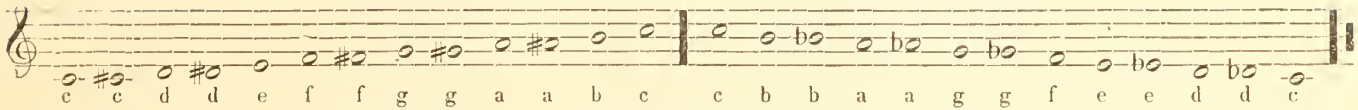
SIGNATURES.

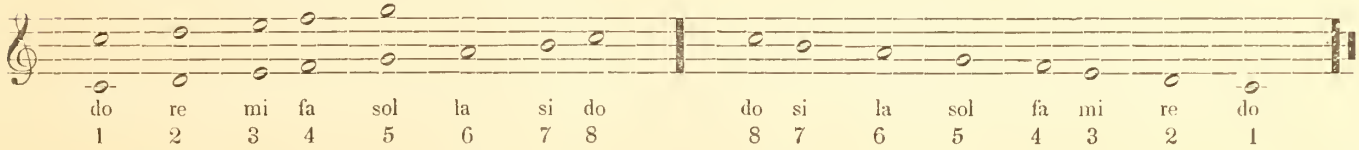
The Sharp ♯ placed before a note will raise it a semitone.
The Flat ♭ placed before a note will lower it a semitone.
The Natural ♮ is used to contradict the Sharp and Flat.



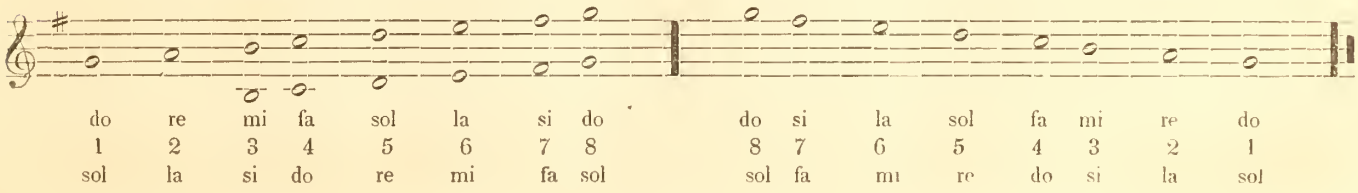
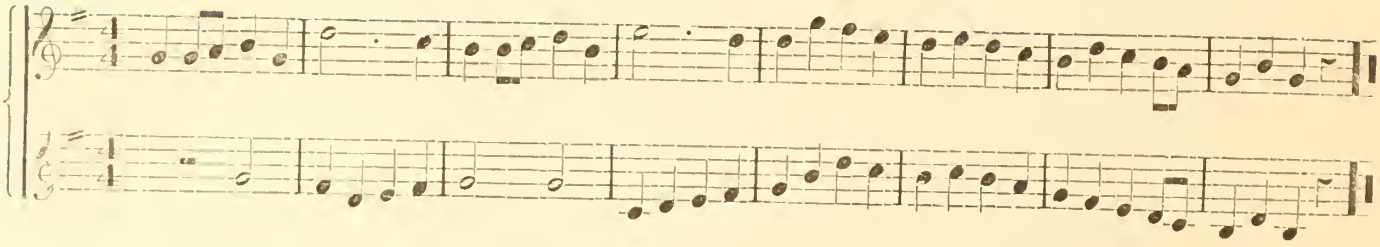
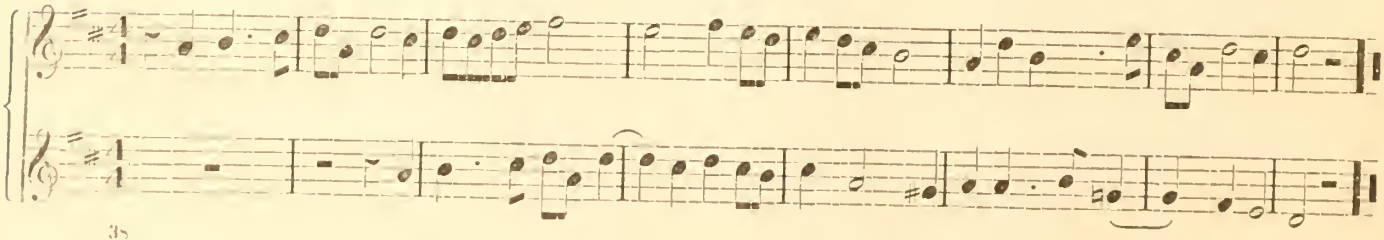
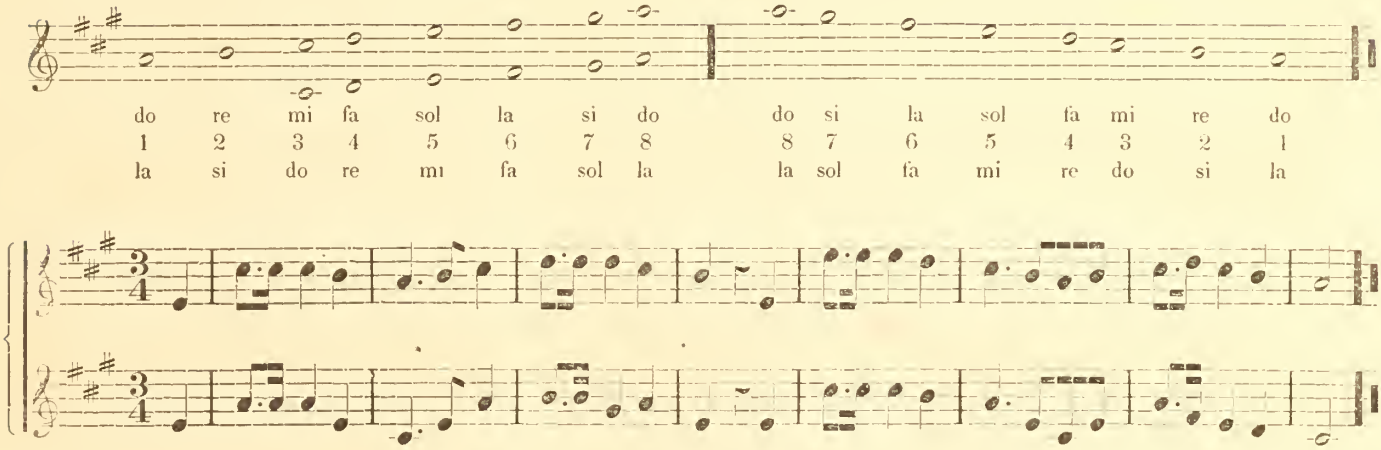
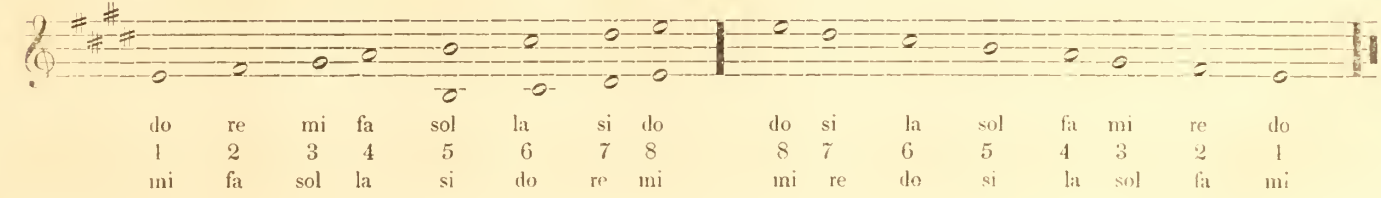
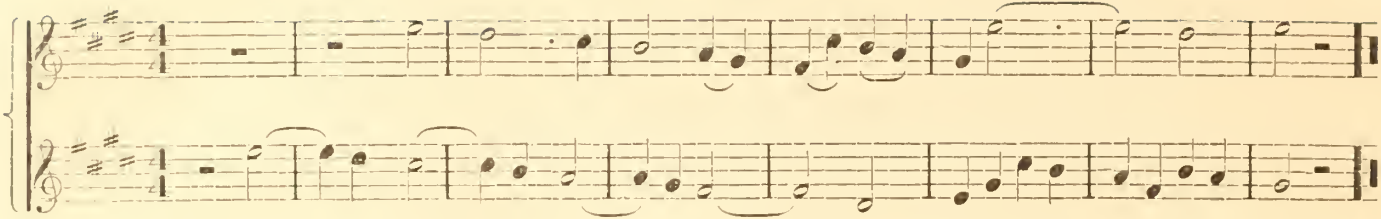
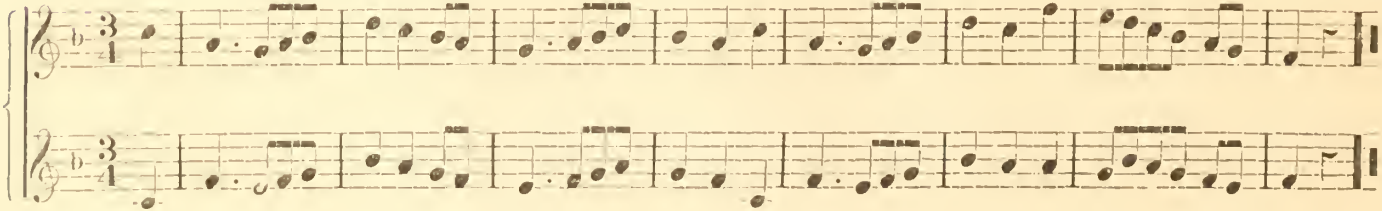
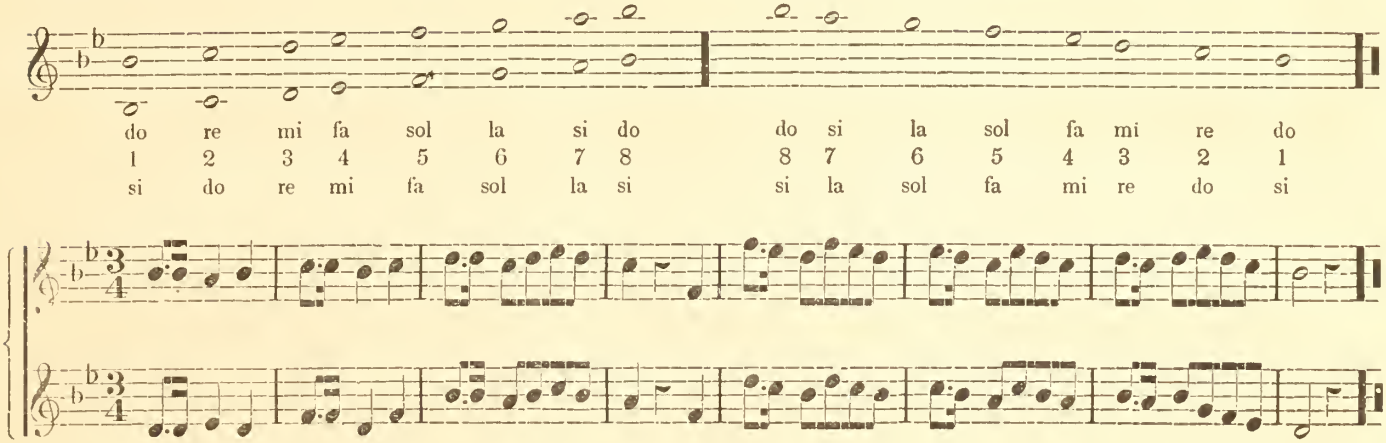
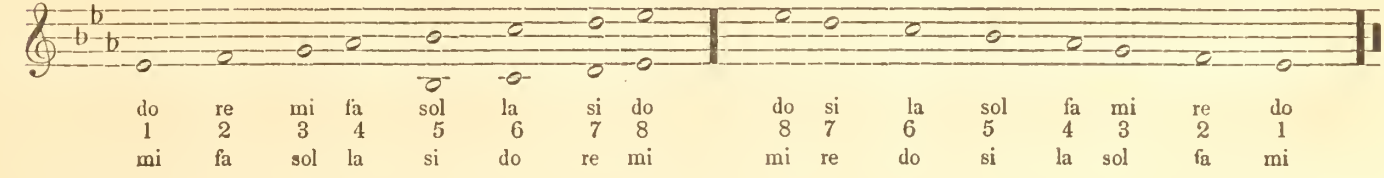
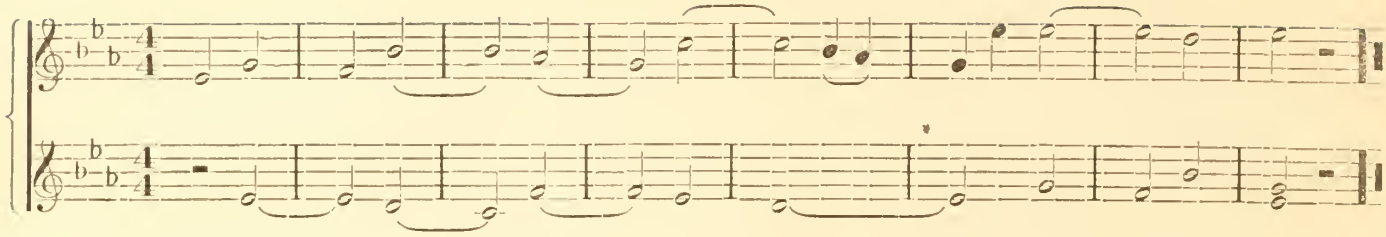
CHAPTER XI.

CHROMATIC SCALE.

The Chromatic Scale is composed of half-tones—ascending by sharps and decending by flats.

DIFFERENT POSITIONS OF THE MAJOR SCALE.

Scale of C has no Sharp or Flat for a signature.

Note.—In the following Scales it will be observed that the syllables are transposed; but also retain their original position as in the Scale of C.

This has been done to accommodate Teachers who prefer the fixed syllable plan.

Scale of G.—Taking G as one for the beginning of the scale, it is necessary to make F sharp to preserve the order of intervals.

Scale of D.—Taking D as one for the beginning of the scale, it is necessary to make F and C sharp to preserve the order of intervals.

Scale of A.—Taking A as one for the beginning of the scale, it is necessary to make F, C and G sharp to preserve the order of intervals.

Scale of E.—Taking E as one for the beginning of the scale, it is necessary to make F, C, G and D sharp to preserve the order of intervals.

Scale of F.—Taking F as one for the beginning of the scale, it is necessary to make B flat to preserve the order of intervals.

Scale of B Flat.—Taking B flat as one for the beginning of the scale, it is necessary to make B and E flat to preserve the order of intervals.

Scale of E Flat.—Taking E flat as one for the beginning of the scale, it is necessary to make B, E and A flat to preserve the order of intervals.

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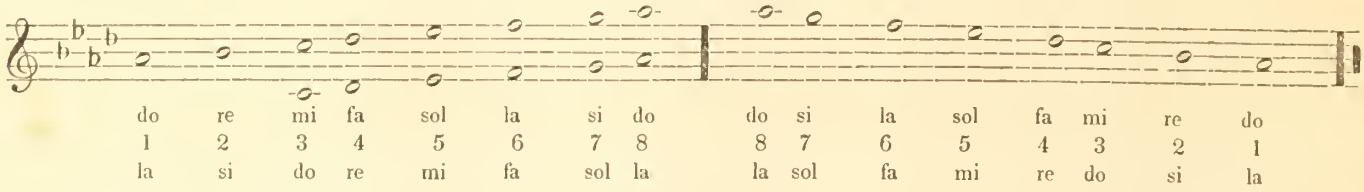
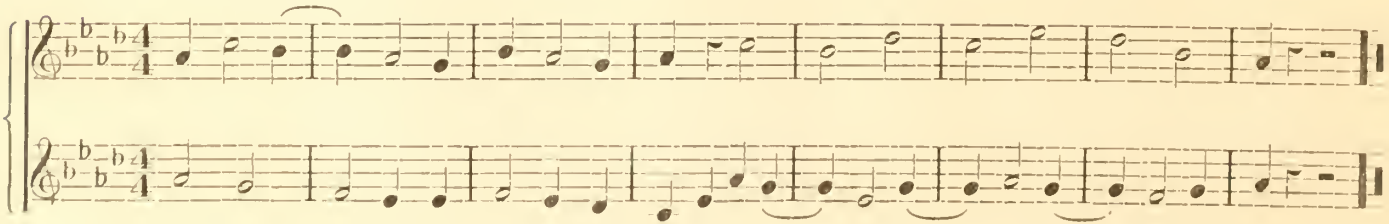

CHAPTER XII.

MUSICAL EXPRESSIONS.

A sound which is neither loud nor soft is a middle sound, and the term used is MEZZO, (pronounced Met-zo.)

A sound that is not so loud as Mezzo, is PIANO, (Pee-an-o.)

A sound that is louder than Mezzo, is FORTE, (For-ta.)

A sound that is not so loud as Piano, is PIANISSIMO, (Pee-an-is-si-mo.)

A sound that is louder than Forte, is FORTISSIMO, (For-tis-si-mo.)

A sound commenced, continued and ended with equal strength, is the tone of an Organ Pipe, and is called an ORGAN TONE.

A sound commencing Piano, and gradually increasing to Forte, is a CRESENDO.

A sound commencing Forte, and gradually decreasing to Piano, is DECRESENDO.

A sound commencing Piano and gradually increasing to Forte and then gradually decreasing to Piano, is a SWELL.

A sound instantly struck and diminished is a FORZANDO, (For-zan-do.)

M.	*for*	*Mezzo.*	*Organ Tone,*	
P.	"	*Piano.*	*Cres.*	
F.	"	*Forte.*	*Decres.*	
PP.	"	*Pianissimo.*	*Swell,*	
FF.	"	*Fortissimo.*	*Forz. or Fz.*	

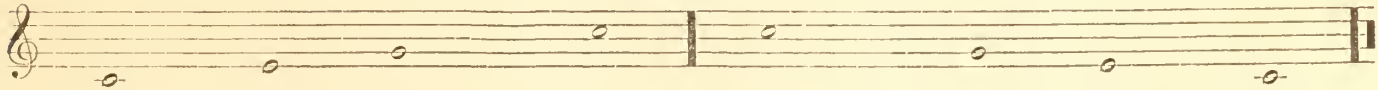
CONTENTS.

Exercise, ... No. 1.
Exercise, ... " 2.
Exercise, ... " 3.
Away the Bowl, ... " 4.
Exercise, ... " 5.
Loud Raise the Pea. of Gladness, " 6.
Song of the Free, ... " 7.
The Blue Bird's Song, . . . " 8.
A Rosy Crown, ... " 9.
Hop, hop, ... " 10.
Auld Lang Syne, ... " 11.
Our Father Land, ... " 12.
Down, down the Snow, . . . " 13.
Away with Melancholy, . . " 14.
The Wish, ... " 15.
Shed Not a Tear, ... " 16.
Welcome to School, ... " 17.
The Pilot, ... " 18.
Devotion, ... " 19.
Exercise, ... " 20.
Song of the Public School Boys, " 21.
Bonny Boat, ... No. 22.
In the Days when we went Gipseying, ... " 23.
Little Vale, ... " 24.
The Blest Eternal Home, . . " 25.
English Melody, . . . " 26.
The Soldier's Grave, ... " 27.
Golden Tressed Adelaide, . . " 28.
Exercise, ... " 29.
O'er the Far Blue Mountain, . " 30.
I Choose my Native Land, . . " 31.
Robin Adair, ... " 32.
Carrier Dove, ... " 33.
Birds in Spring, ... " 34.
Last Rose of Summer, . . . " 35.
Home, Sweet Home, . . . " 36.
God is Love, ... " 37.
Bliss is Hovering, ... " 38.
Singing and Study, ... " 39.
Evening Song, ... " 40.
Summer, ... " 41.
Exercise, ... No. 42.
Parting Song, ... " 43.
Aspirations of Youth, . . . " 44.
The New Year, ... " 45.
Away, away, the Morning, &c. " 46.
Spring Song, ... " 47.
Far, far o'er Hill and Dell, . . " 48.
The Dying Rose, ... " 49.
Patriotic Song, ... " 50.
O had I Wings like a Dove, . . " 51.
Float Away, ... " 52.
Sparkling and Bright, ... " 53.
Summer Song, ... " 54.
Virtuous Assiduity, ... " 55.
Close of a School, ... " 56.
Peace, ... " 57.
Awake the Song, ... " 58.
The Setting Sun, ... " 59.
The Way-worn Traveller, . . " 60.
Day of Freedom, ... " 61.
Morning Song, ... " 62.

MUSIC FOR THE PUBLIC SCHOOLS.

KEY OF C.—NATURAL SCALE.

HARMONICS.



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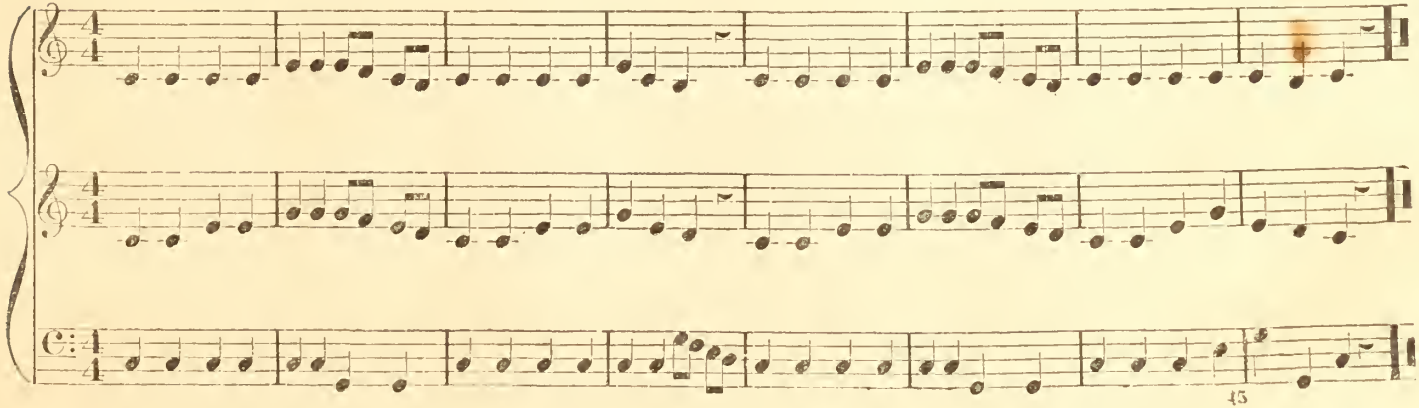
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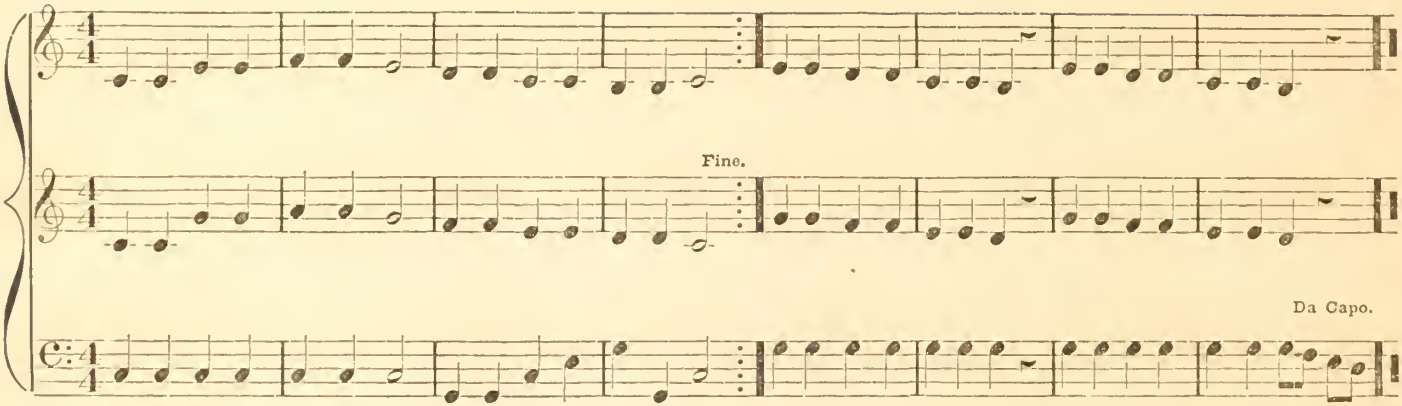
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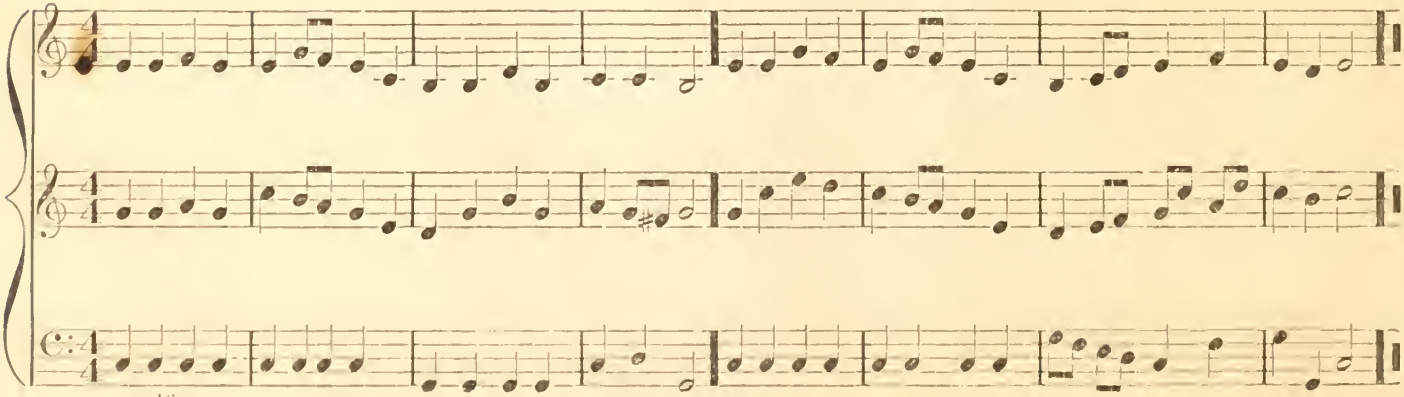

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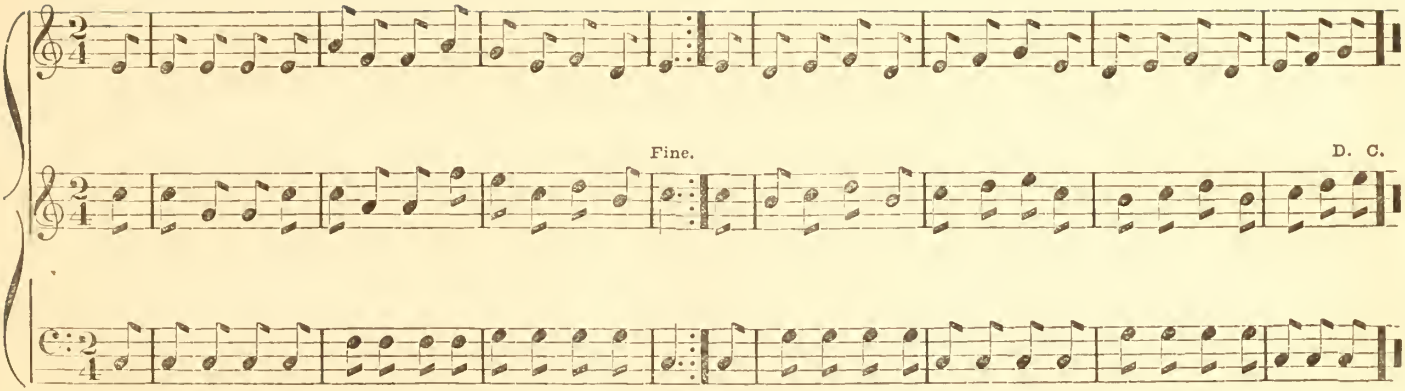
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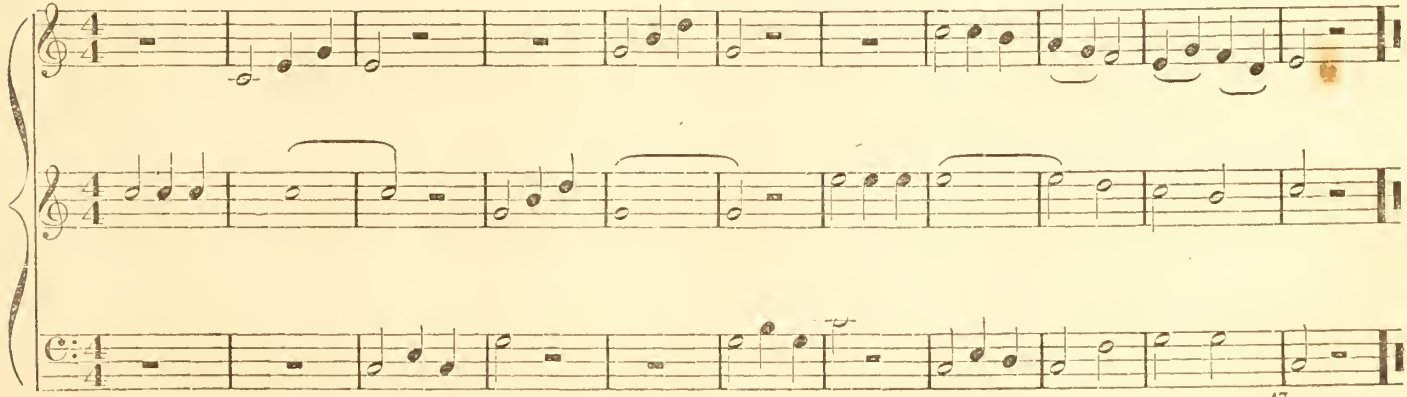
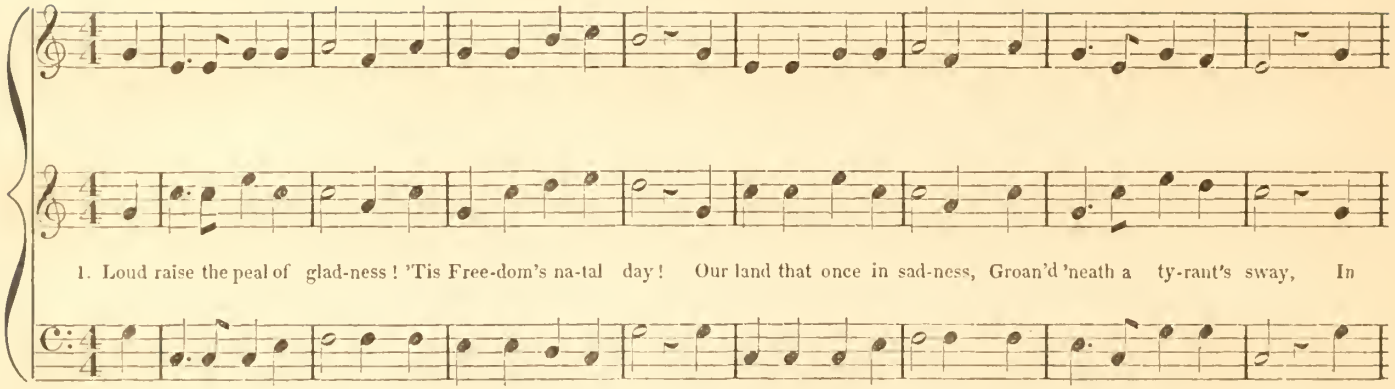
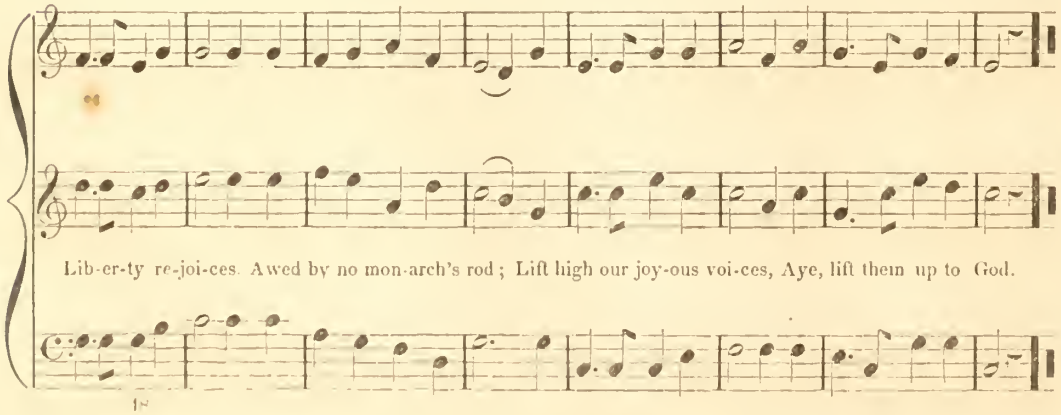

No. 6. LOUD RAISE THE PEAL OF GLADNESS.





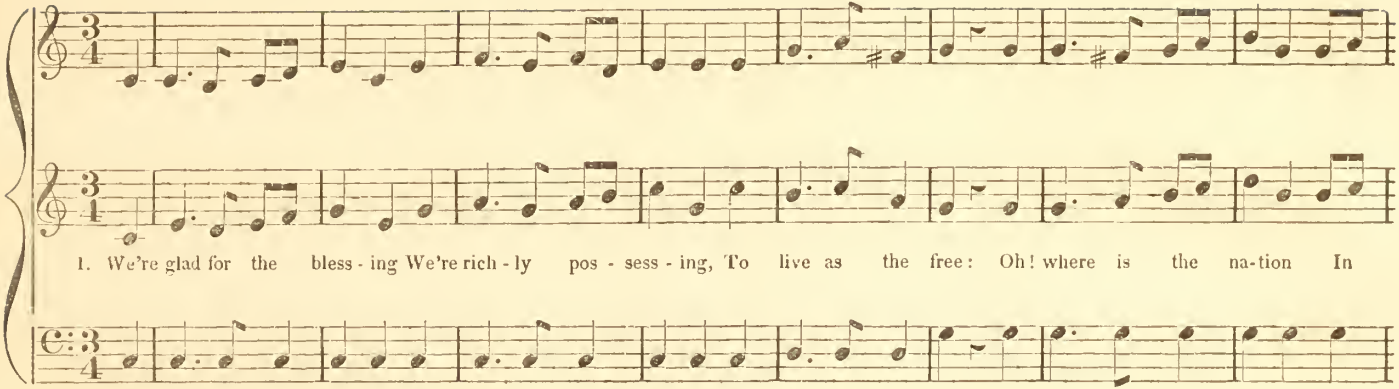
2

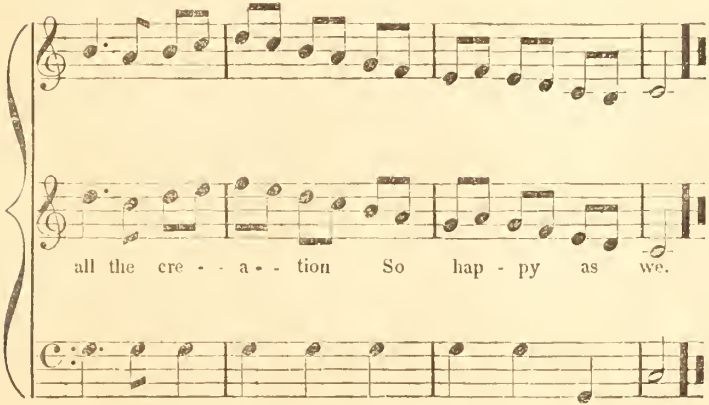
'Twas He, whose wisdom guided,
The councils of our sires,
He o'er our arms presided,
And He the praise requires.
We give to thee the glory!
Father, for all possessed,
That gilds our country's story,
That makes our country blest.

3.

How rich the thought in pleasure!
No despot can control:
But richer far that treasure,
The freedom of the soul!
The yoke of Satan broken,
Whom God's own Son hath freed,
His blood the price and token,
They are the free indeed.

No. 7. SONG OF THE FREE.



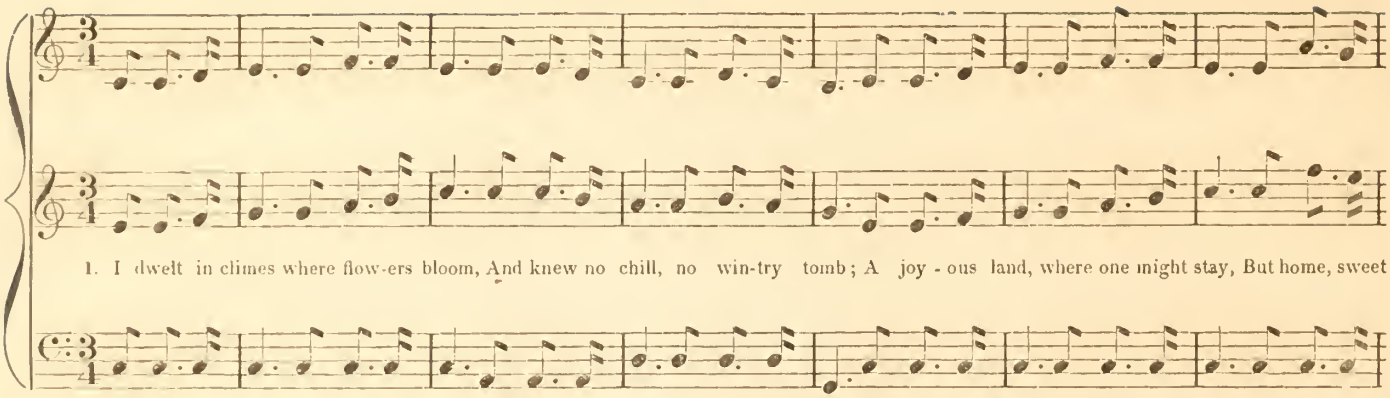
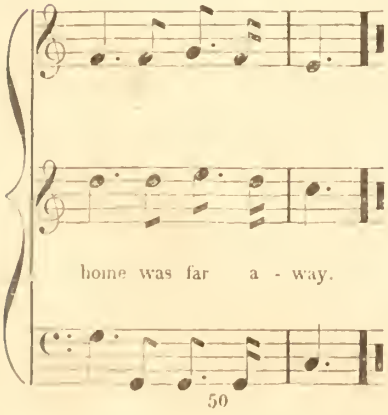


2. We'll sing of our glory,
And tell the glad story,
Through earth's wide domain;
That here is no cow'ring
To haughty o'erpow'ring.
No sov'reign to reign.

3. We'll speak of the treasure,
Possessed in full measure,
To rule as we choose:
All sovereign dictation,
In this happy nation,
We'll ever refuse.

4. Our lands and our waters,
Our sons and our daughters,
Shall ever be free:
We'll shout for the glory,
We'll tell the glad story,
In loud merry glee.

5. Let tyrants and slavery,
And vices and knavery,
Be put far away:
Then all that we cherish,
Shall fadelessly flourish,
Nor ever decay.

No. 8. THE BLUE BIRD'S SONG.

2.

I sat upon the topmost bough
At peep of dawn, as I do now;
And tried to sing a cheerful lay,
But no—'twas ever "far away."

3.

I loved that land of fruit and flowers,
Where spring and summer twine their bowers,
And gentle zephyrs round them play,
But my birth tree was "far away."

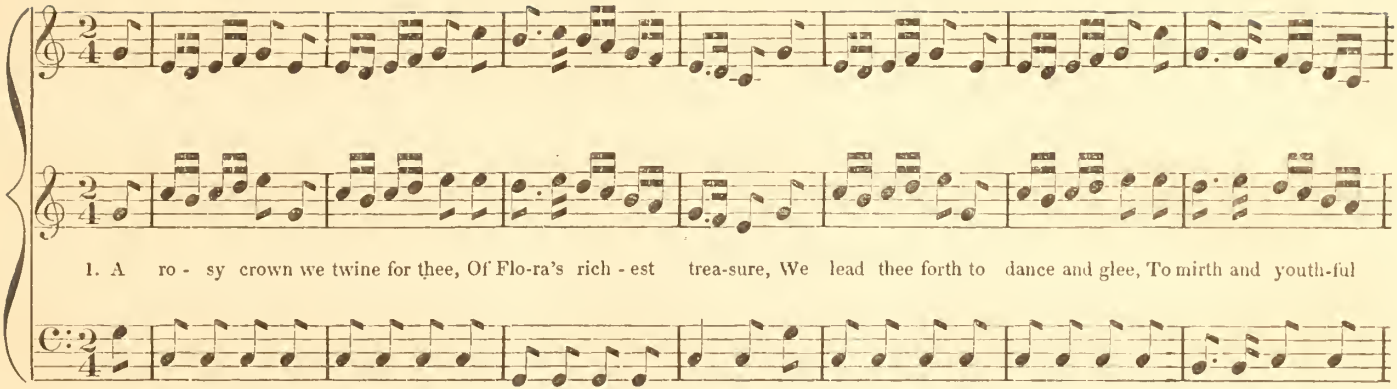
4.

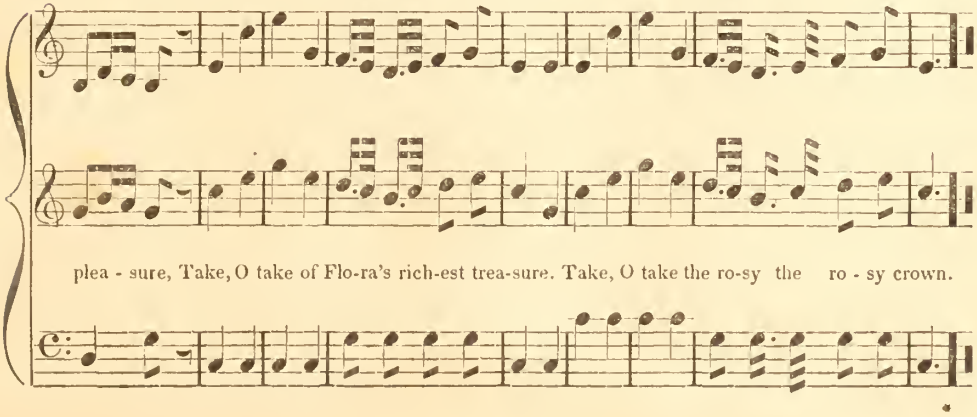
The brook came laughing down the dell,
Yet sad to me its joyous swell;
And though its chime made others gay,
I only thought of 'far away."

5.

And now returned, how dear the hours,
Though chill the wind and bare the bowers;
Yet this is home—and that sad lay
I sing no more of "far away."

No. 9. A ROSY CROWN.





2.

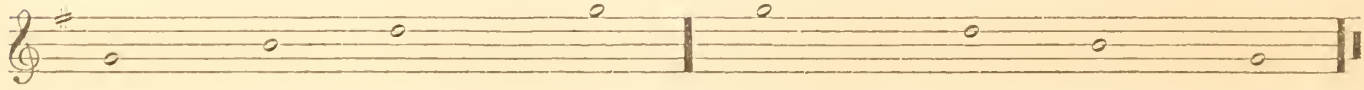
We bade the fairest flowers that grow
Their varied tribute render,
To shine upon that brow of thine
In all their sunny splendor.
Take, O take, &c.

3.

Then deign to wear the wreath we twine,
Thy beauteous ringlets shading,
And be its charms a type of thine
In all except its fading.
Take. O take, &c.

KEY OF G.—FIRST TRANSPOSITION BY SHARPS.

HARMONICS.



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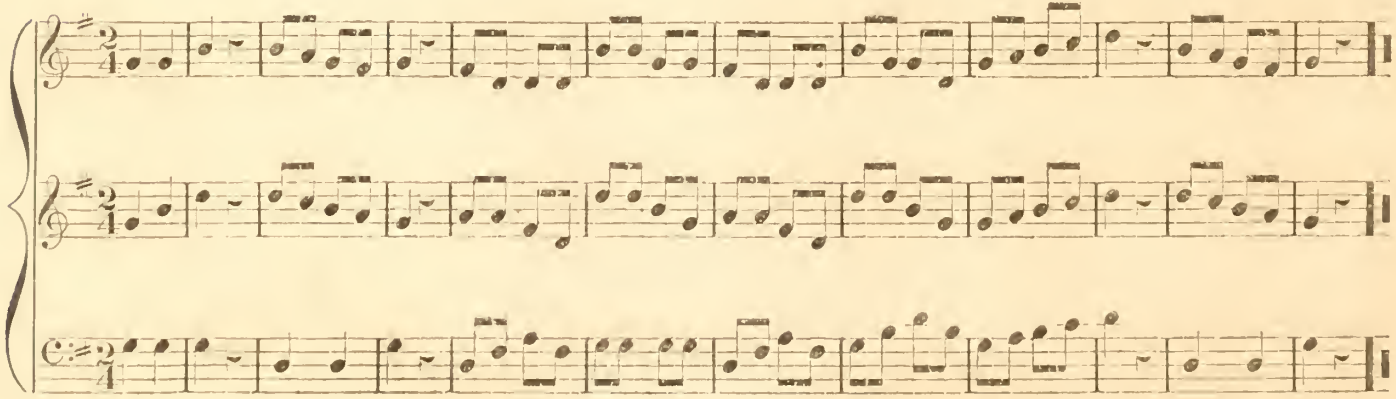
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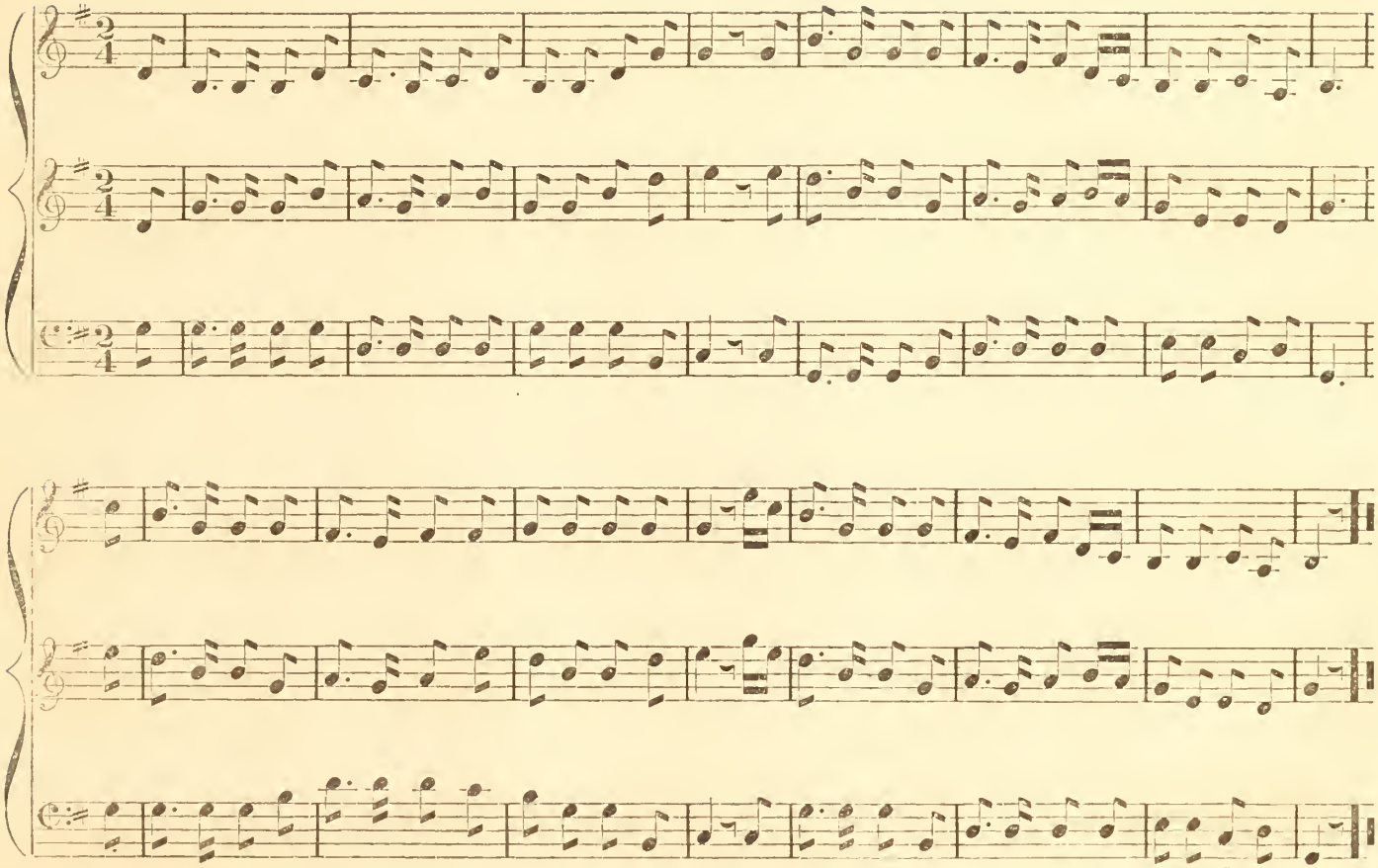

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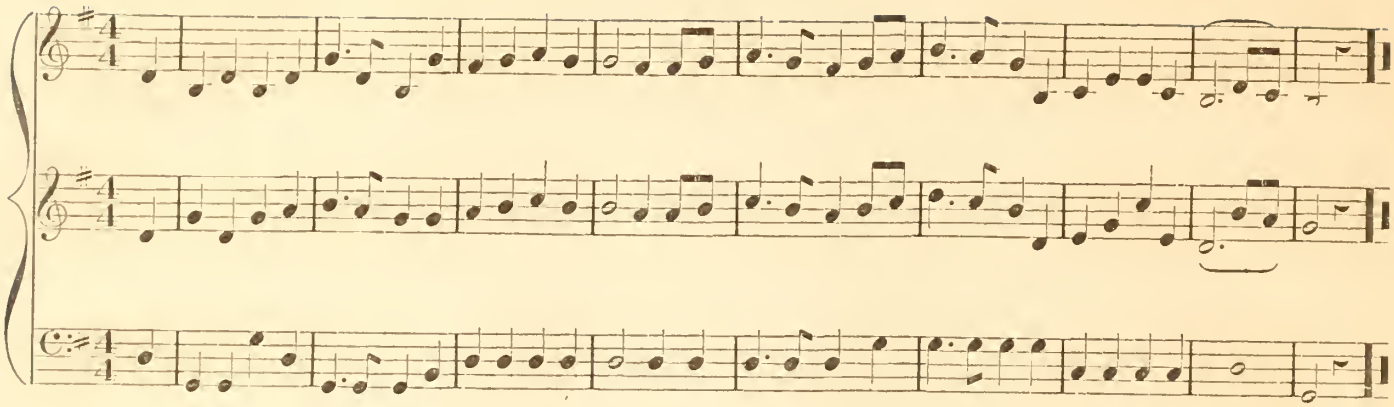

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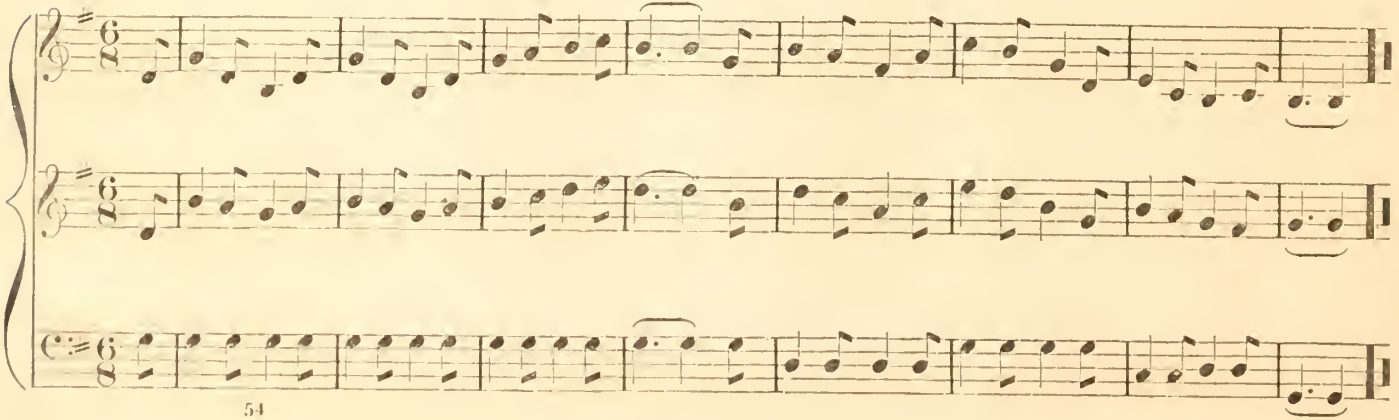
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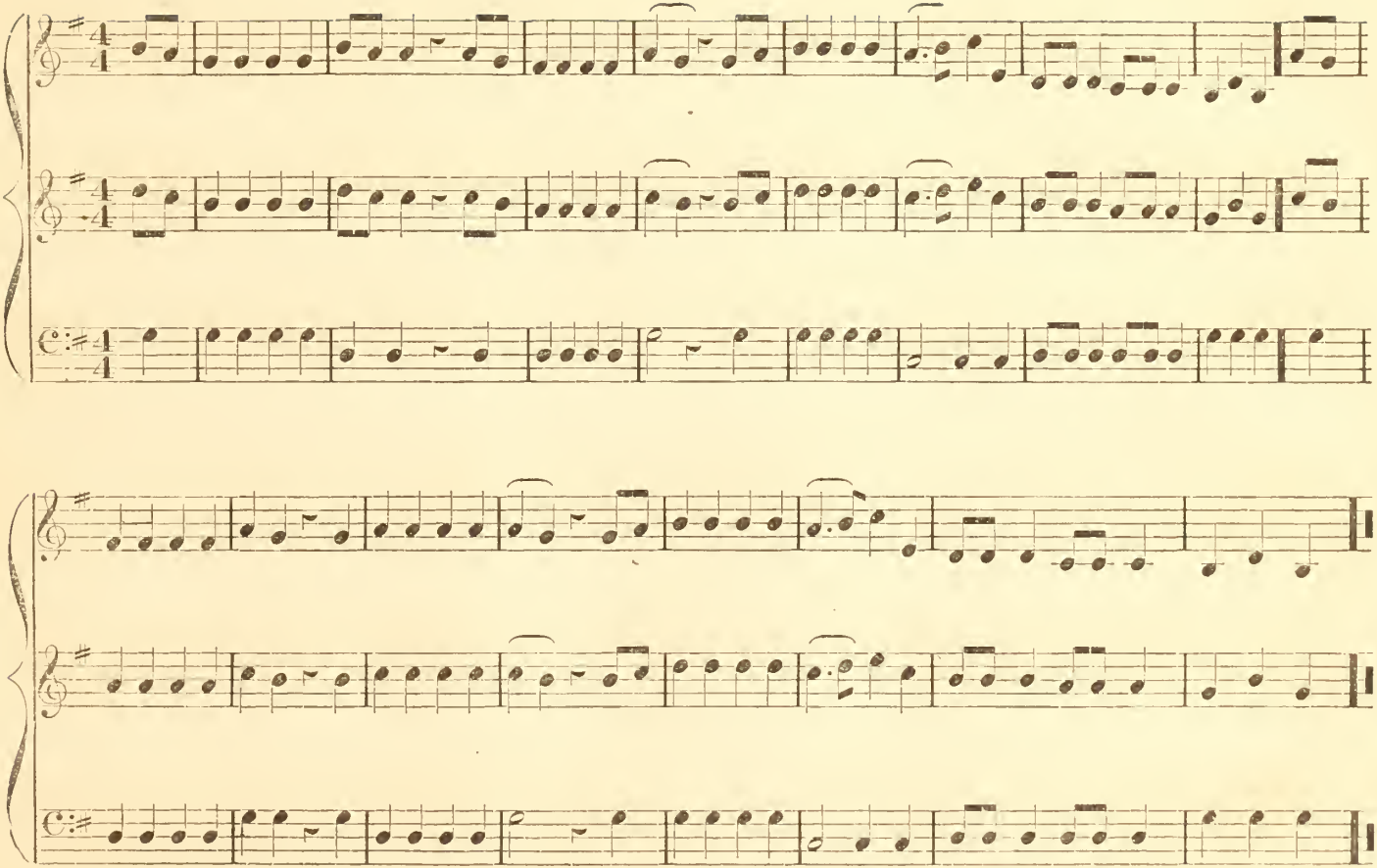
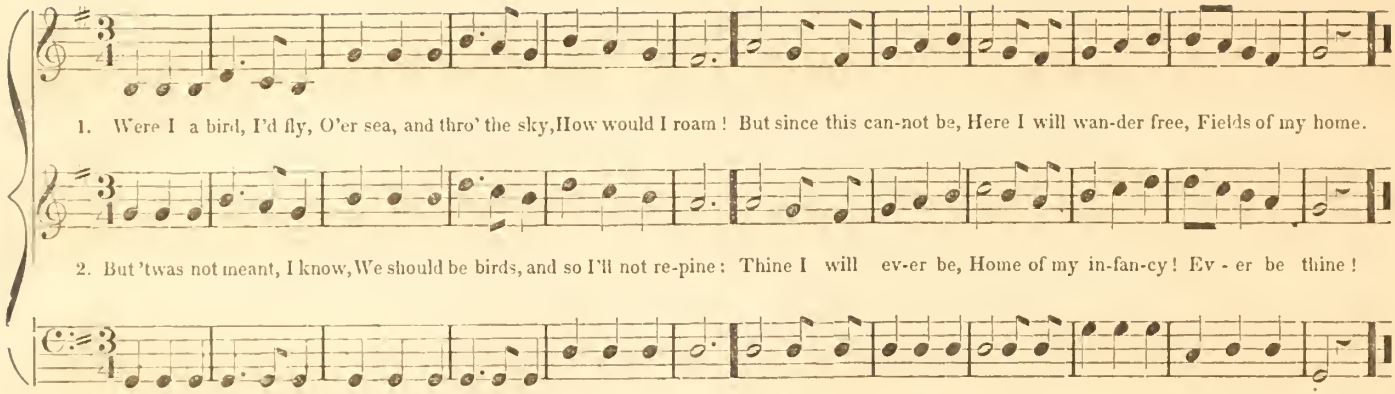
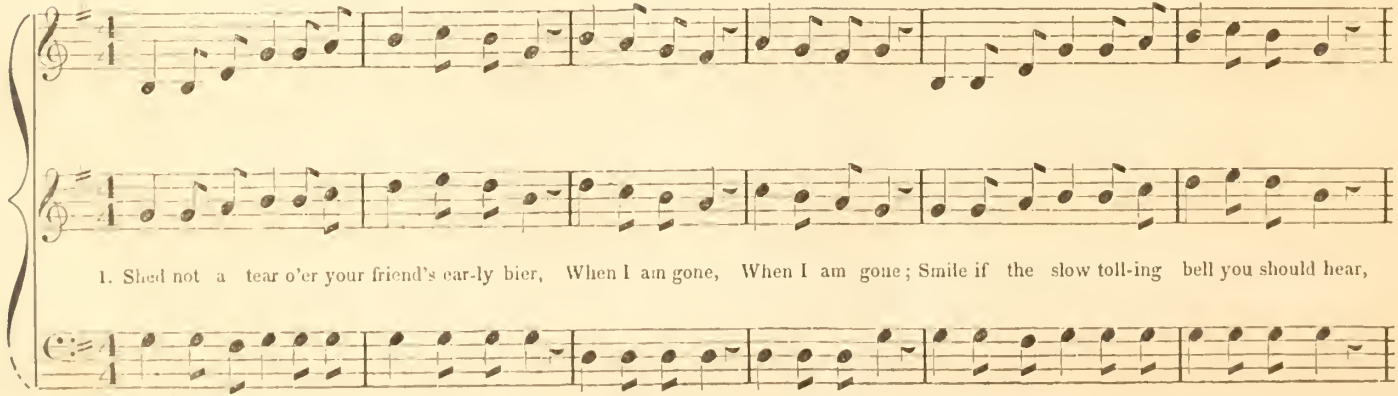
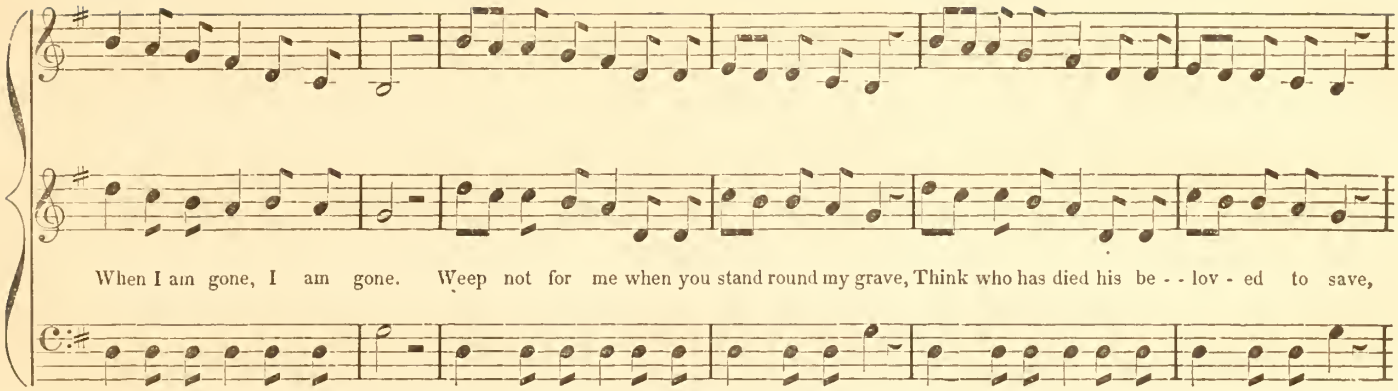


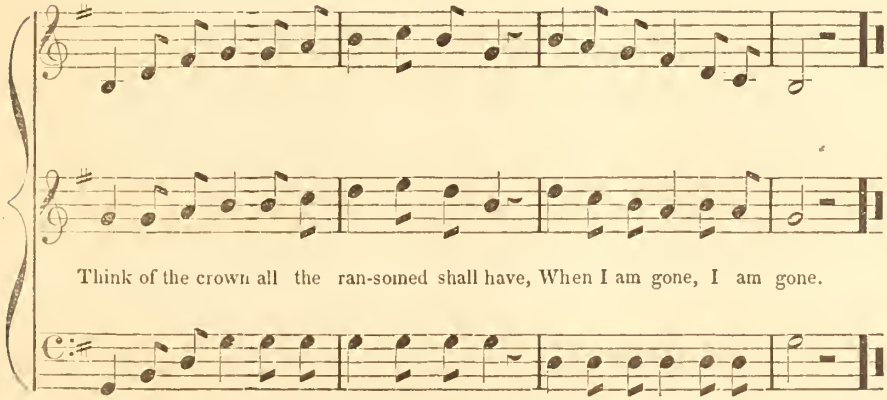
No. 15. THE WISH.



No. 16. SHED NOT A TEAR.



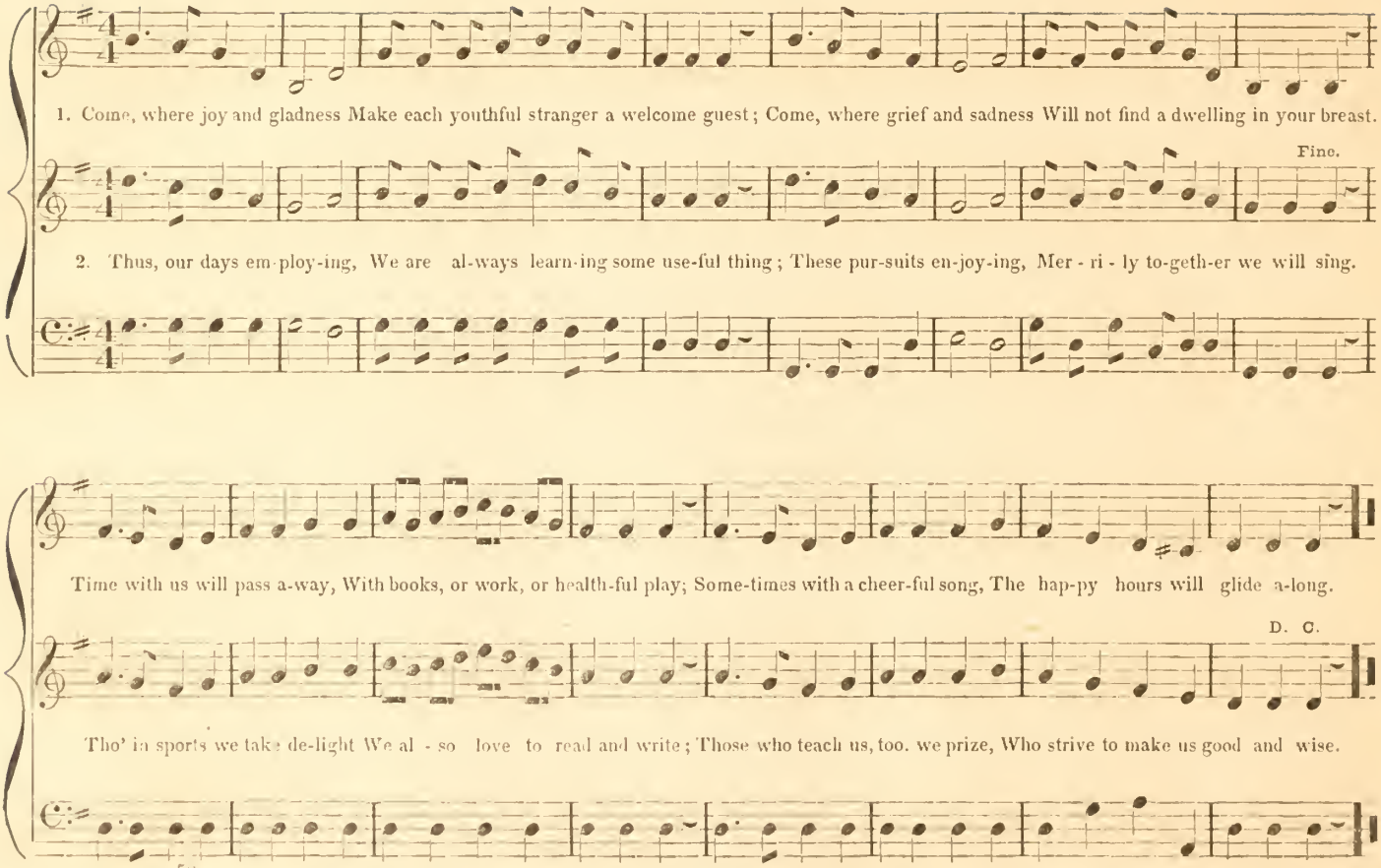




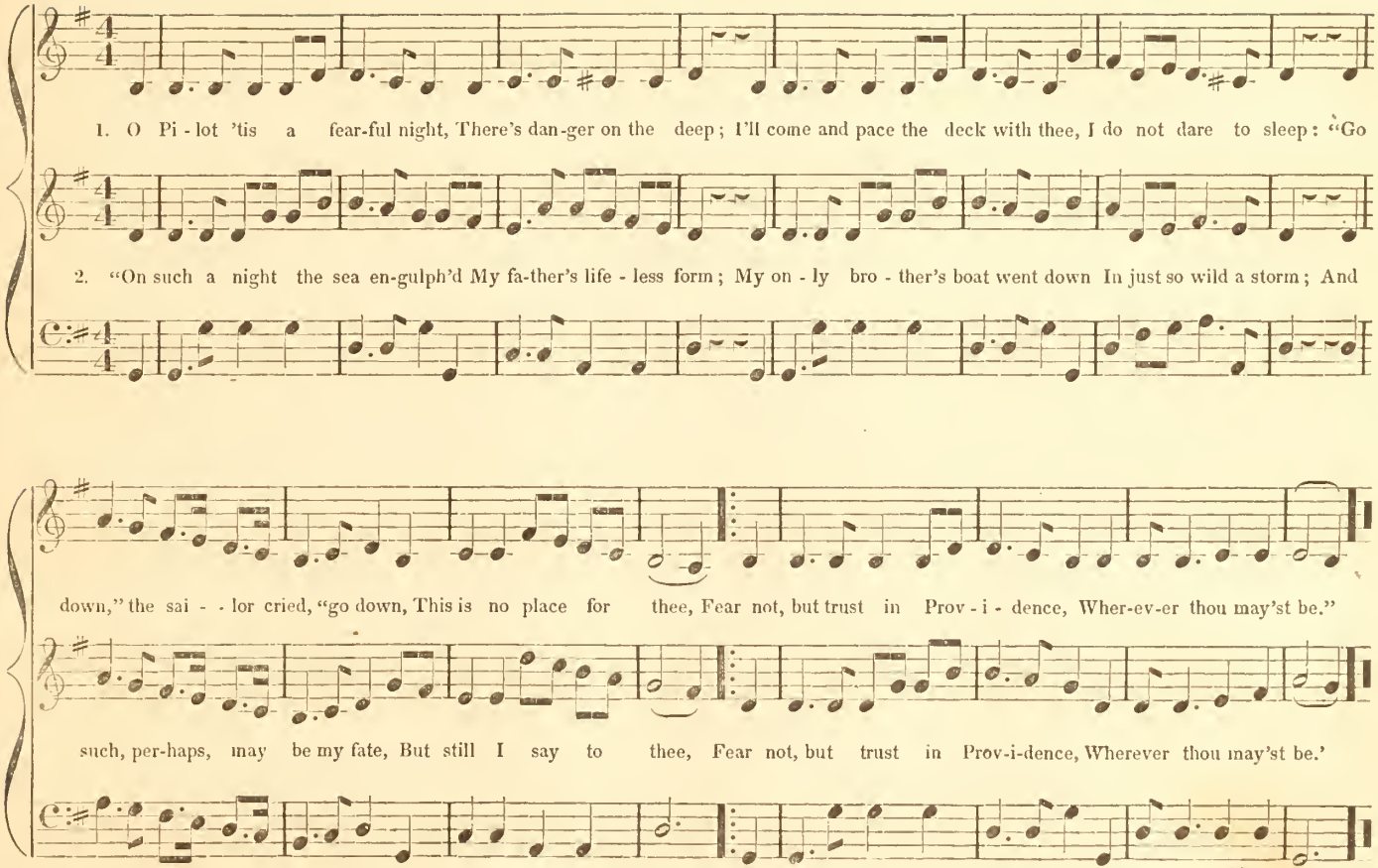
2.

Plant ye a tree, which may wave over me,
When I am gone, when I am gone;
Sing ye a song if my grave you should see,
When I am gone, I am gone.
Come at the close of a bright summer's day,
Come when the sun sheds his last ling'ring ray,
Come, and rejoice that I thus passed away,
When I am gone, I am gone.

No. 17. WELCOME TO SCHOOL.



No. 18. THE PILOT.

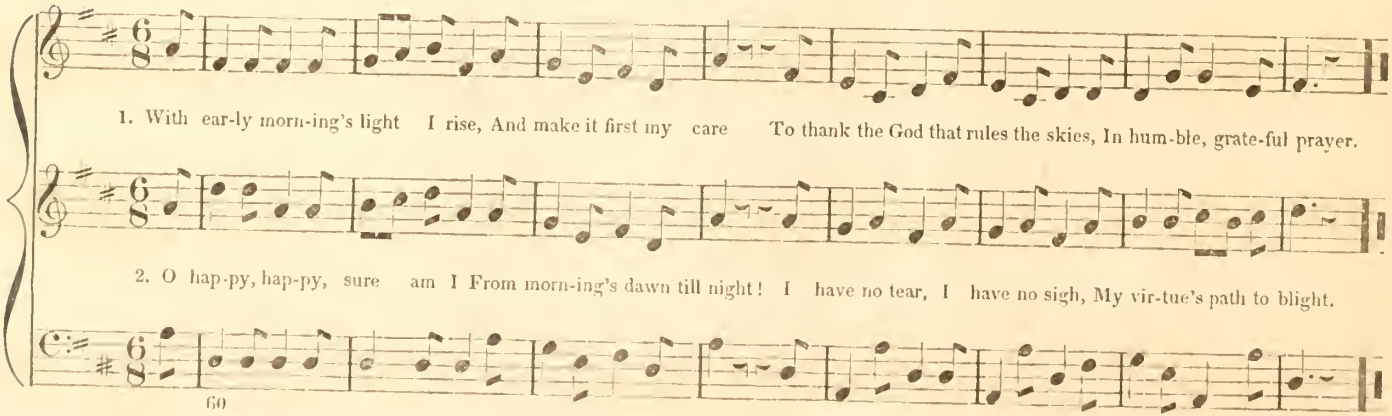


KEY OF D.—SECOND TRANSPOSITION BY SHARPS.

HARMONICS.

No. 12.

DEVOTION.



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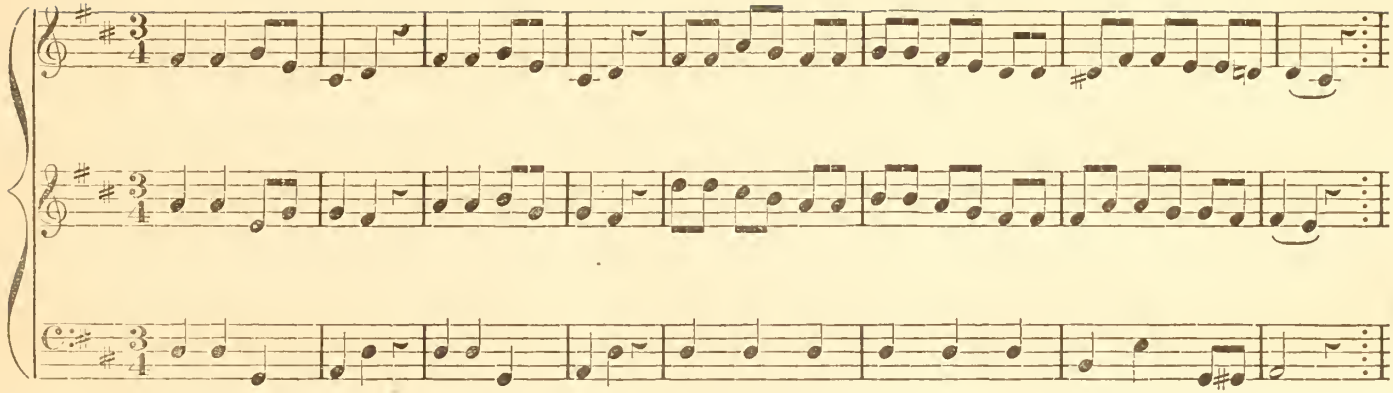
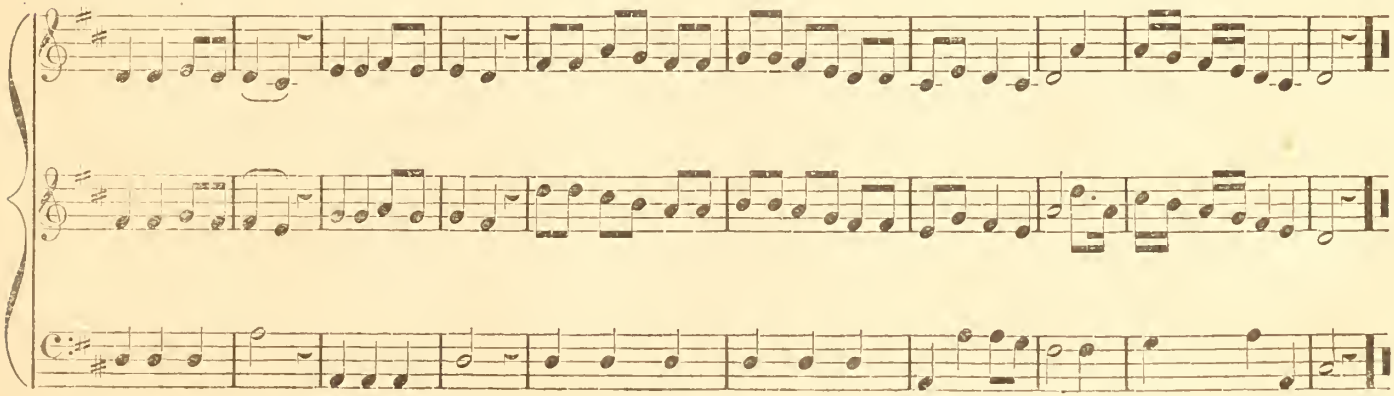
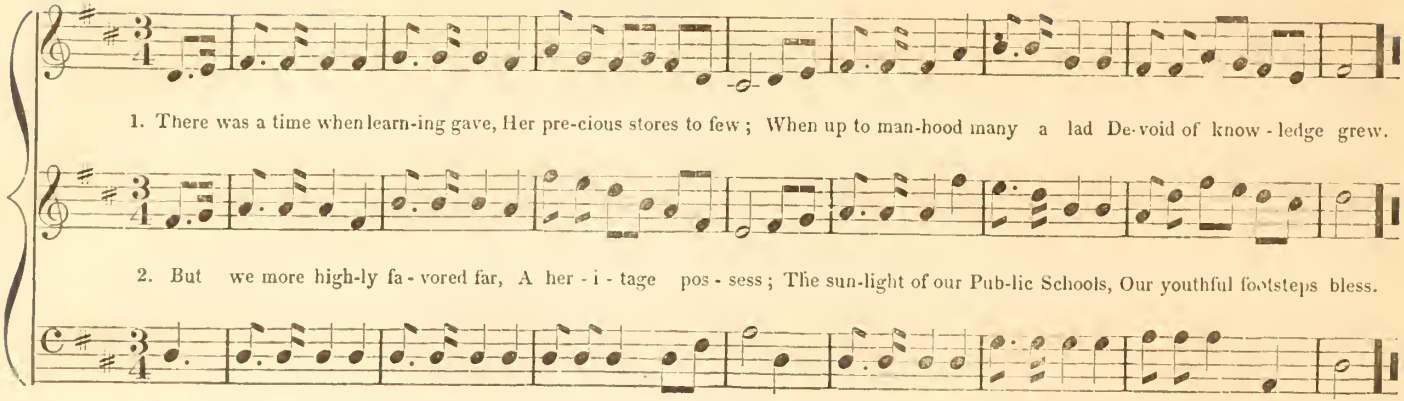

No. 21. SONG OF THE PUBLIC SCHOOL BOYS.

Words by D. IRELAN, Esq.



3.

Here rich and poor alike are taught,
The path of lore to tread;
And every day descends anew,
Some blessing on each head.

4.

'Twas long ago we learned to read,
And write and cypher too:
And if we're diligent we'll know,
All that the learned do.

5.

The time we know will shortly come,
When 'twill be quite a show,
To find a man or woman here,
Who learning does not know.

6.

Our teachers are a noble band,
Our trustees, ever true!
The light of knowledge opens wide,
Like sunbeams to our view.

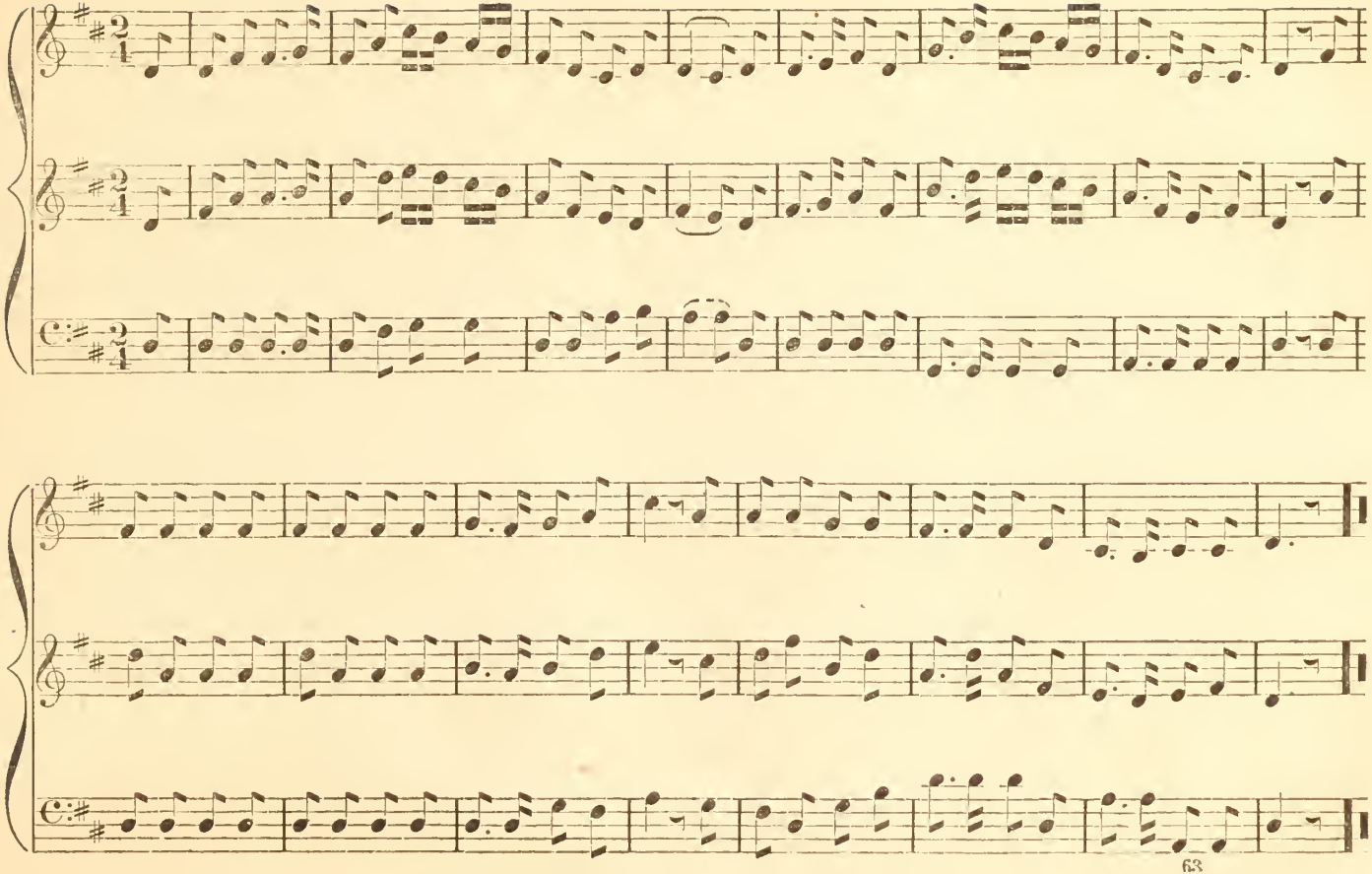
7.

Then may success still smile upon
That kind and noble band,
Who seek to spread intelligence
Through all this happy land.

8.

And may that happy time soon come
When every heart will be,
An ardent friend of Public Schools,
Of light and liberty.

No. 22.



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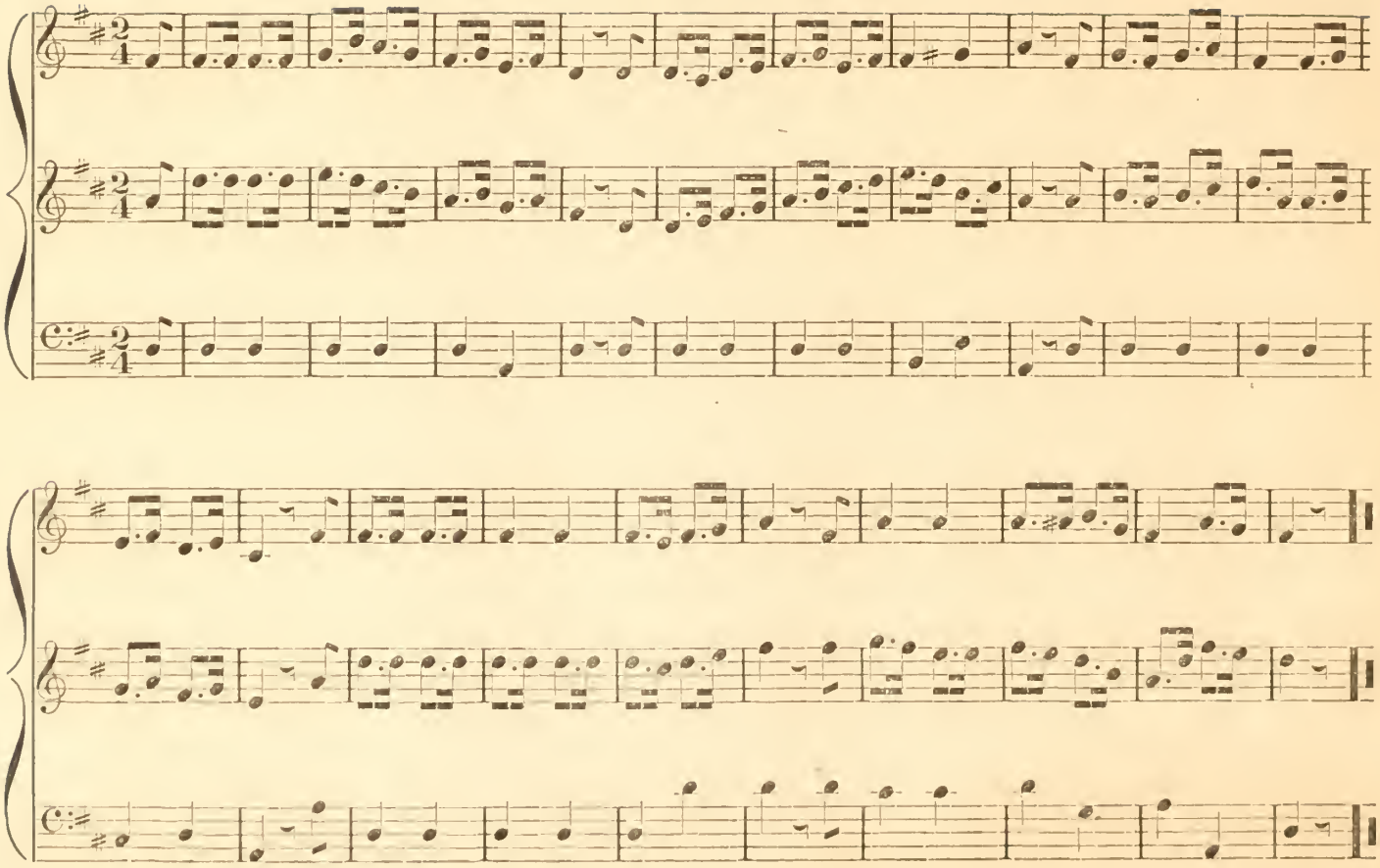
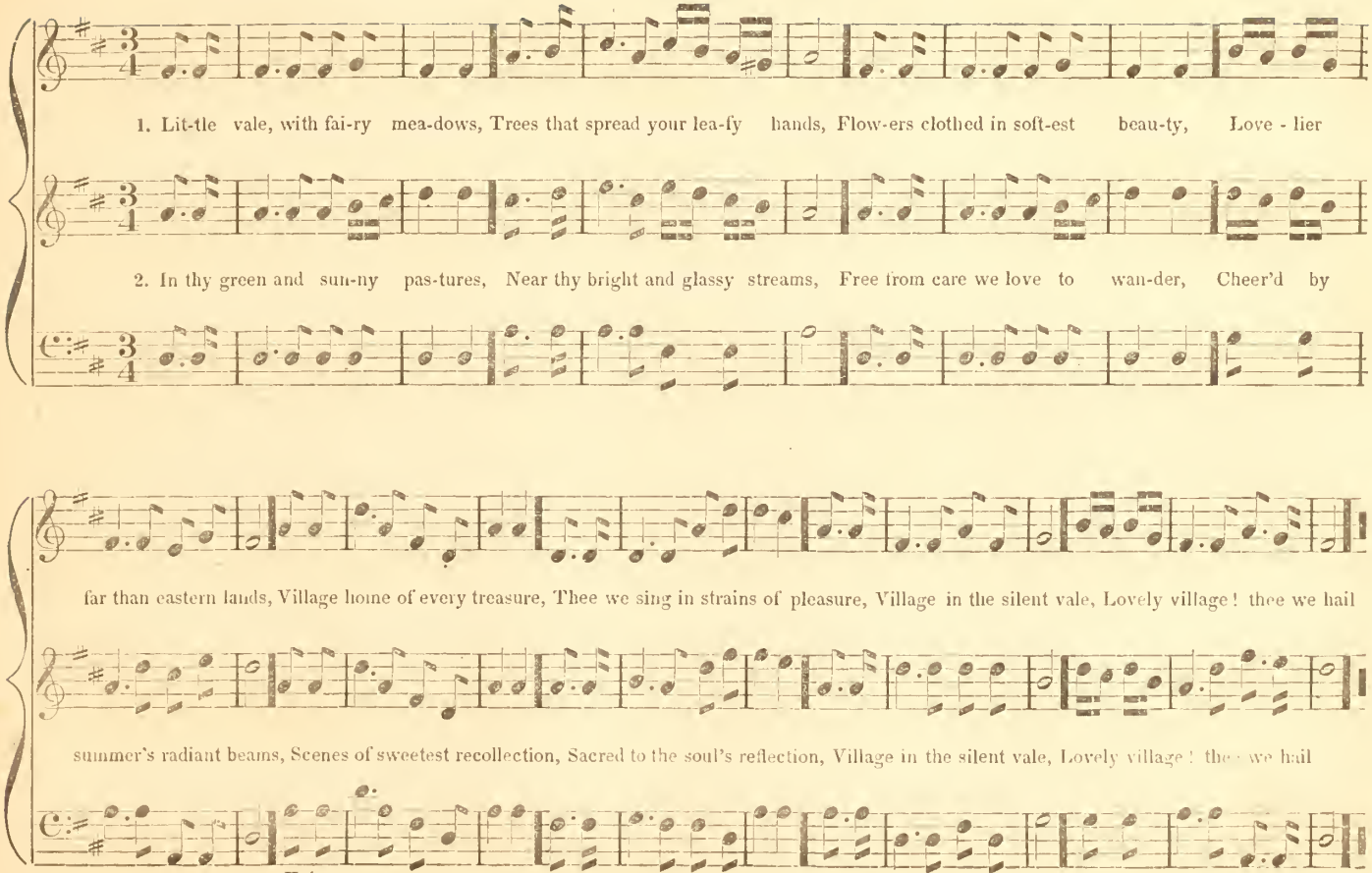
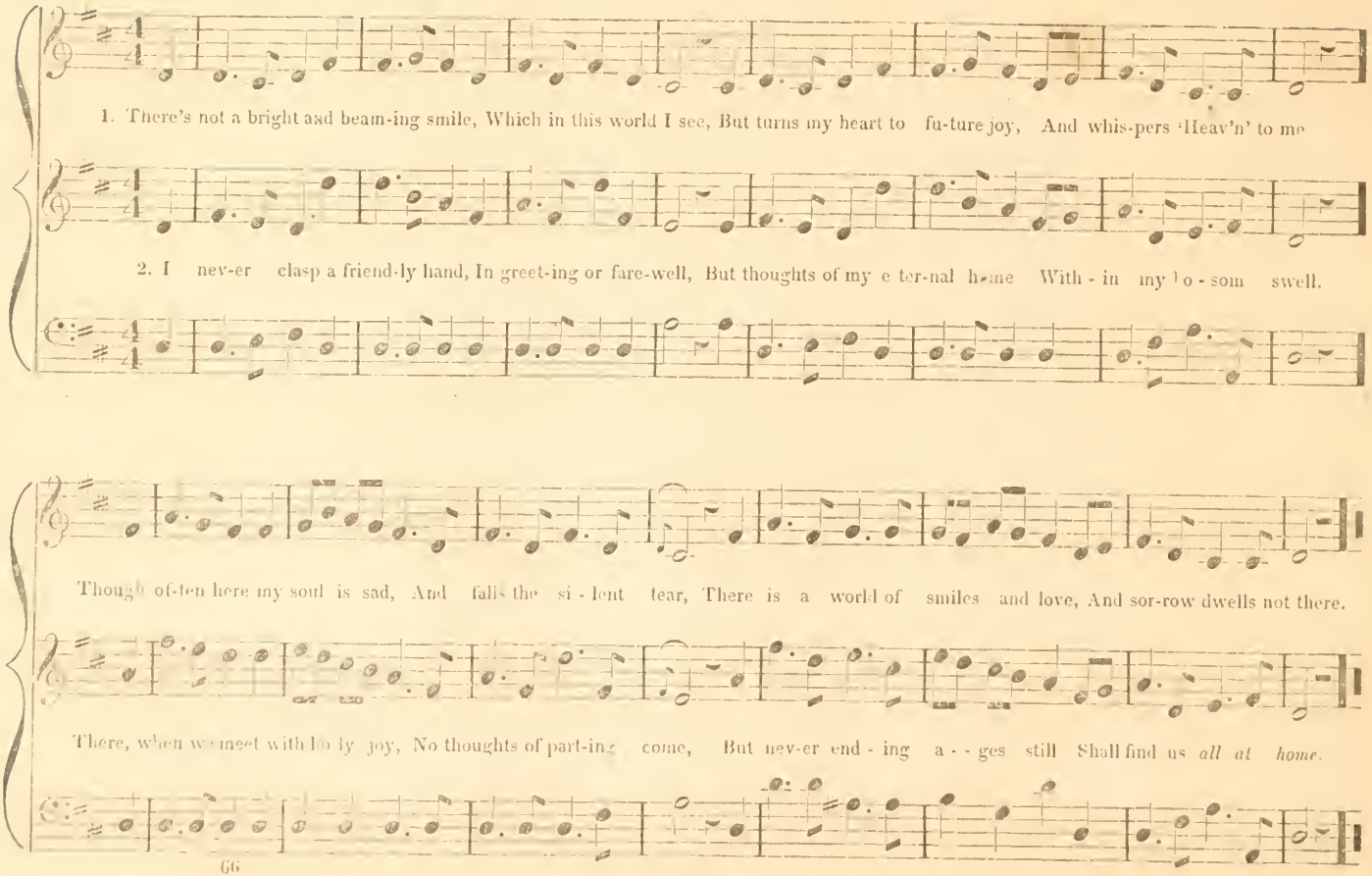


No. 24. LITTLE VALE.



No. 25. THE BLEST ETERNAL HOME.



KEY OF A.—THIRD TRANSPOSITION BY SHARPS.

HARMONICS.

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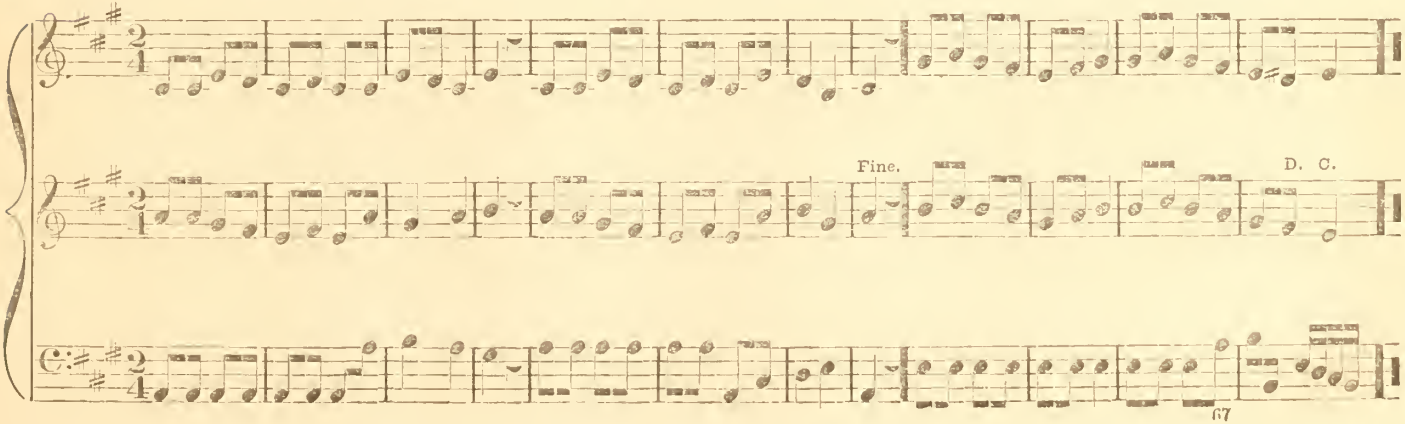
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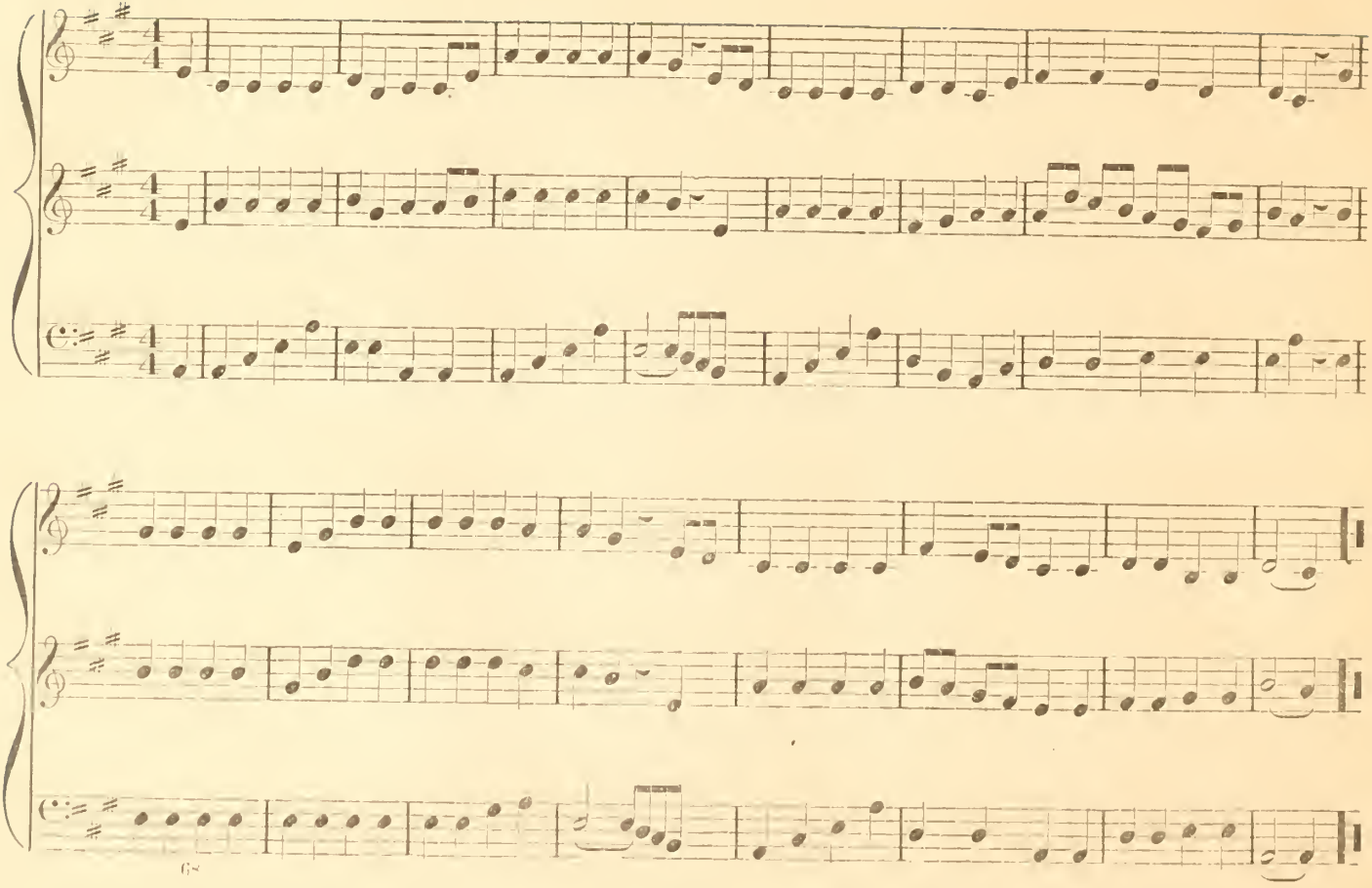
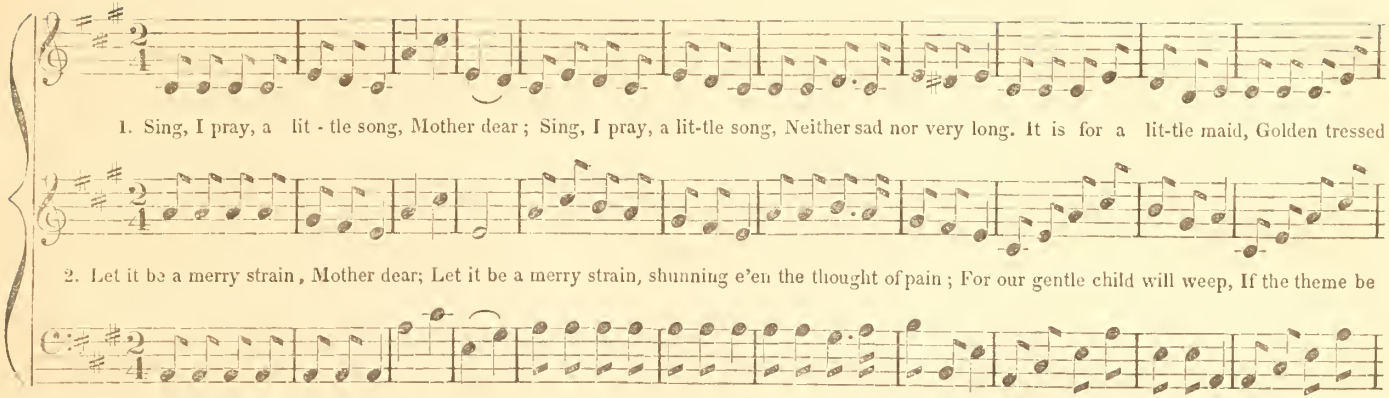


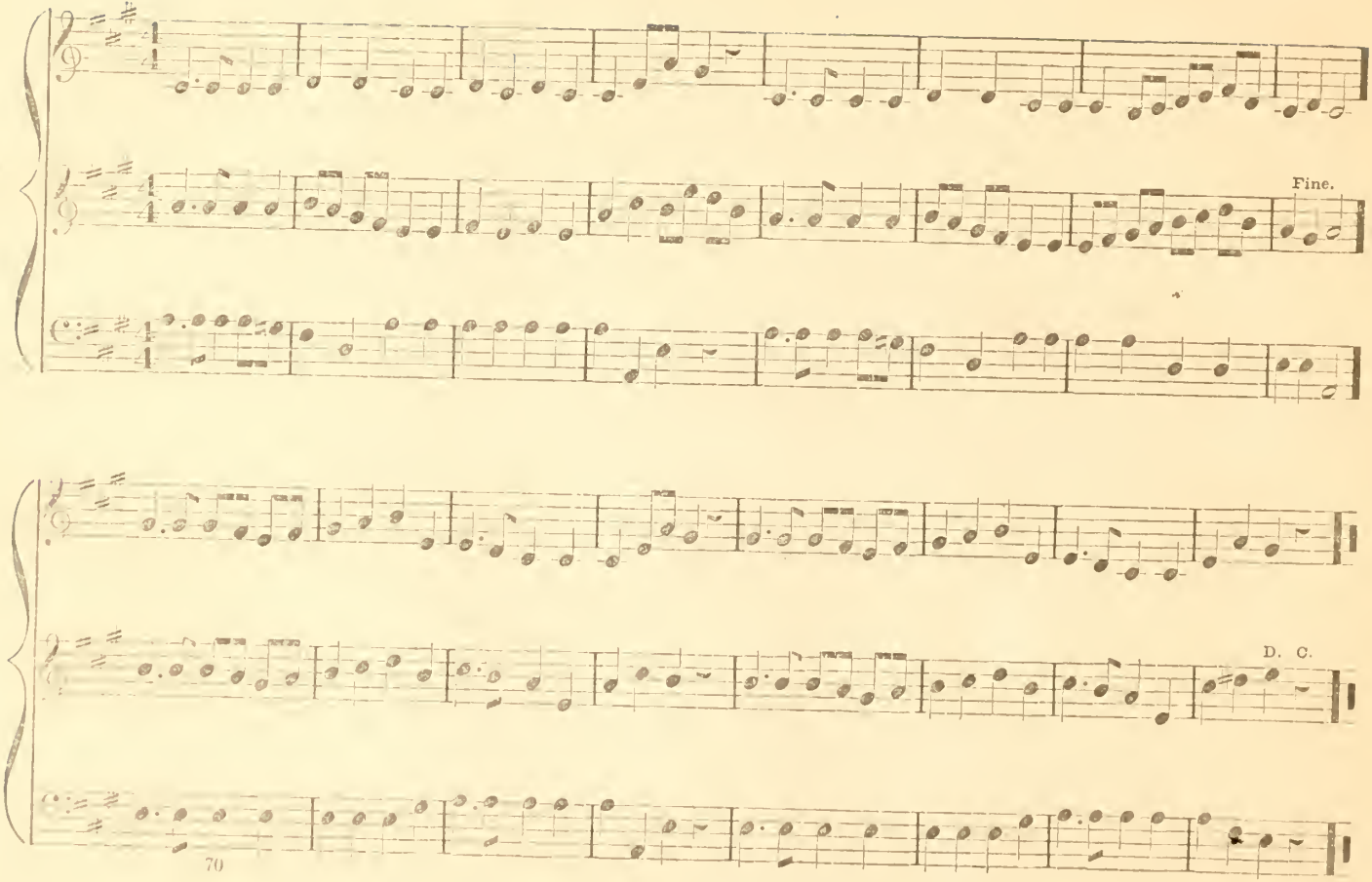
No. 28. GOLDEN-TRESSED ADELAIDE.



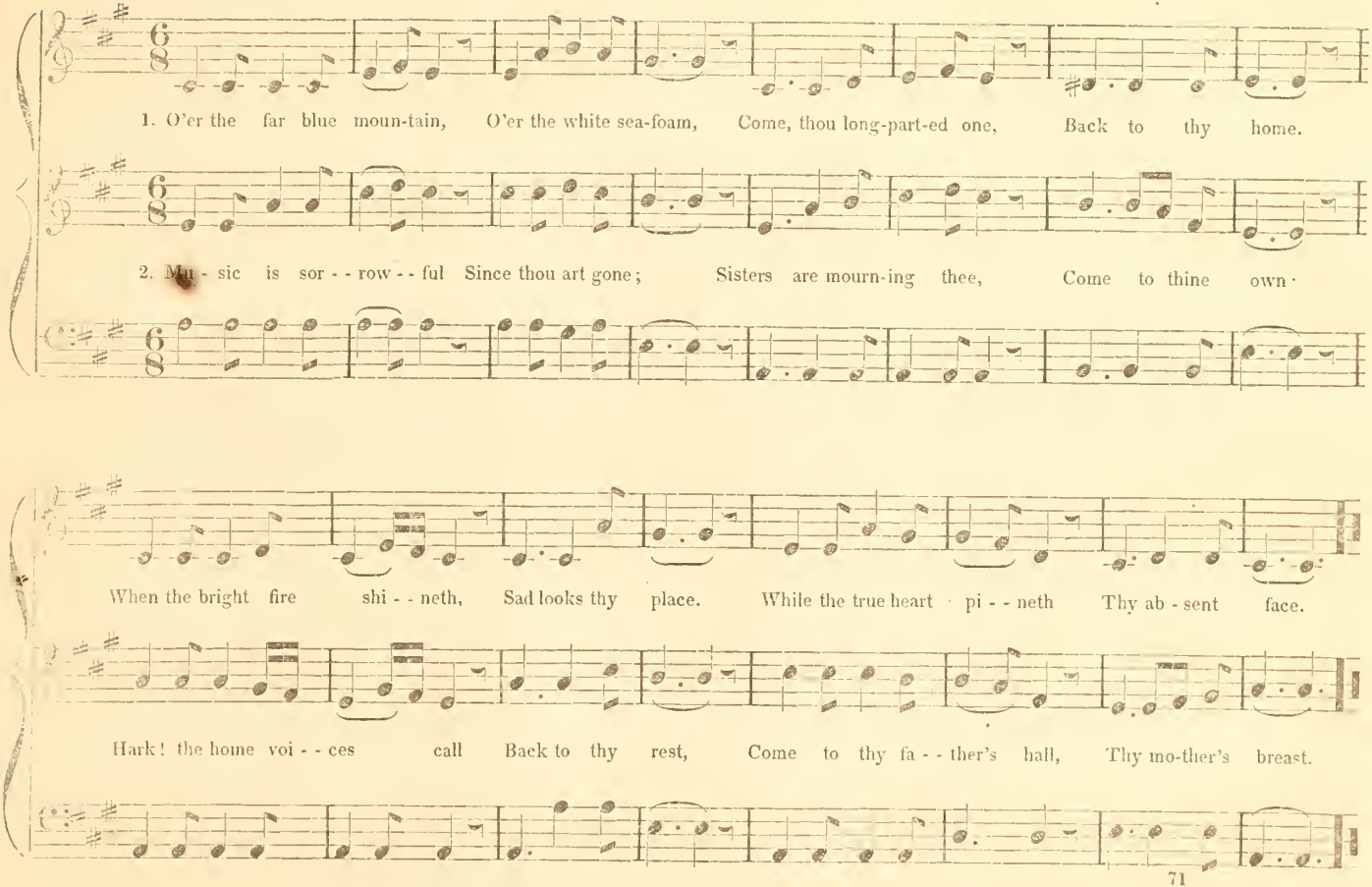
3.

Childhood should be all serene,
Mother dear;
Childhood should be all serene,
Like a quiet summer scene;
Gay as Edward's shouts and cries
Bright as Agnes' azure eyes;
Therefore bid the song be merry
merry to the ear,
Mother dear, Mother dear.

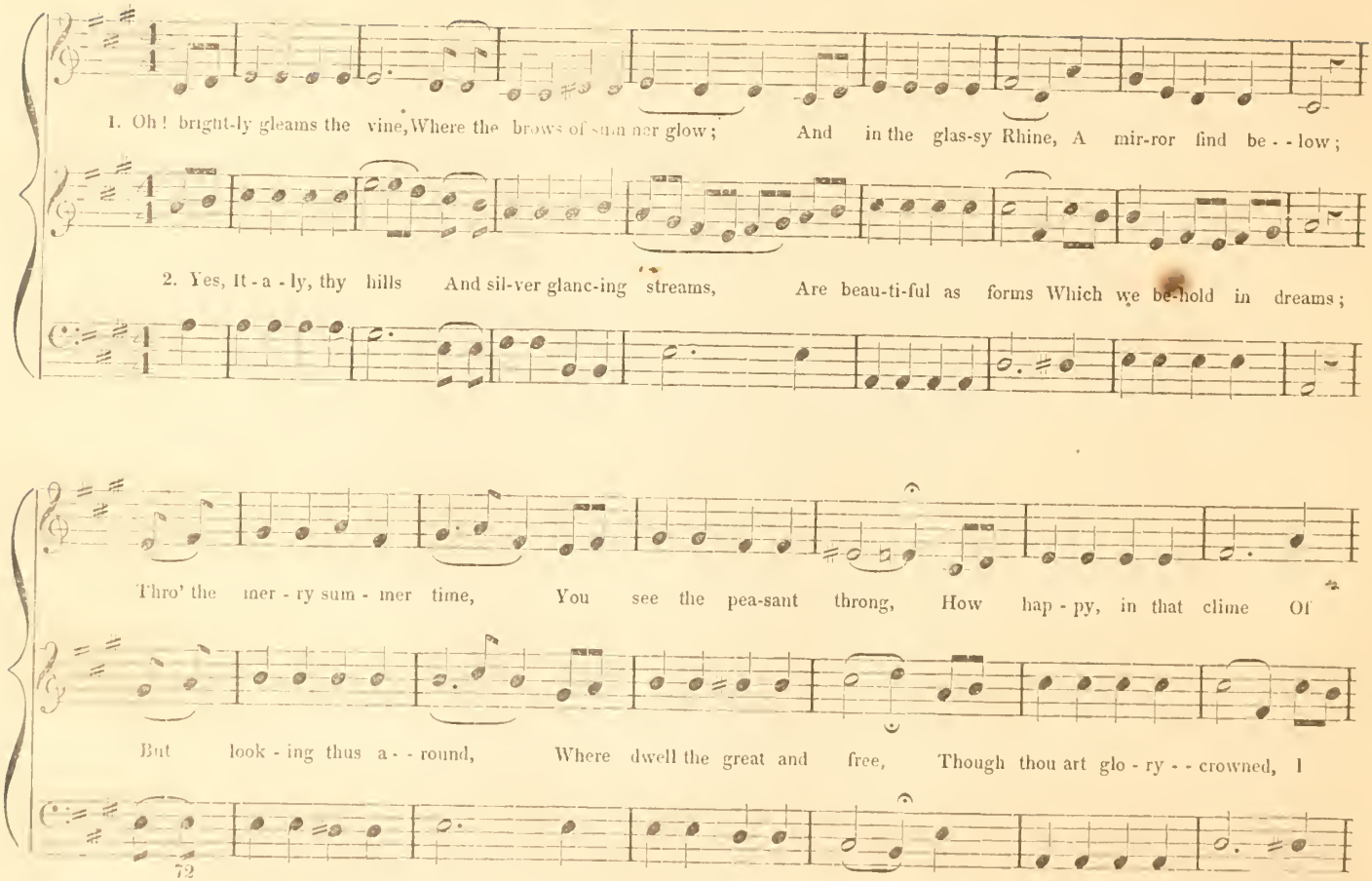
No. 29.

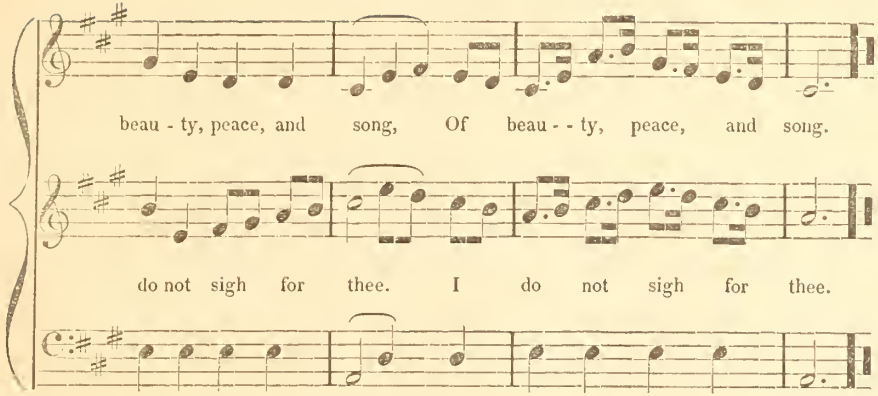


No. 30. O'ER THE FAR BLUE MOUNTAIN.



No. 31. I CHOOSE MY NATIVE LAND.



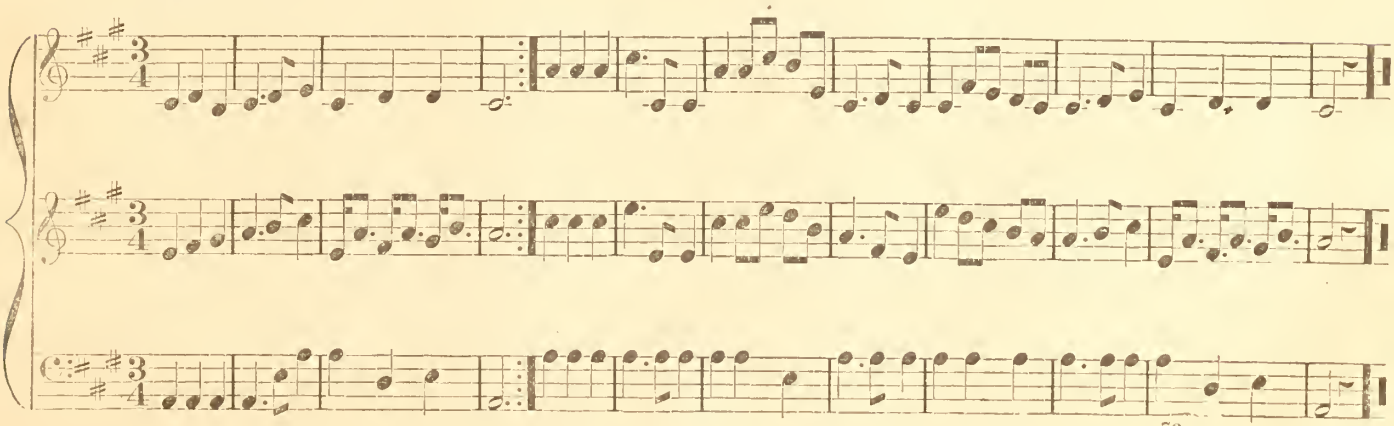


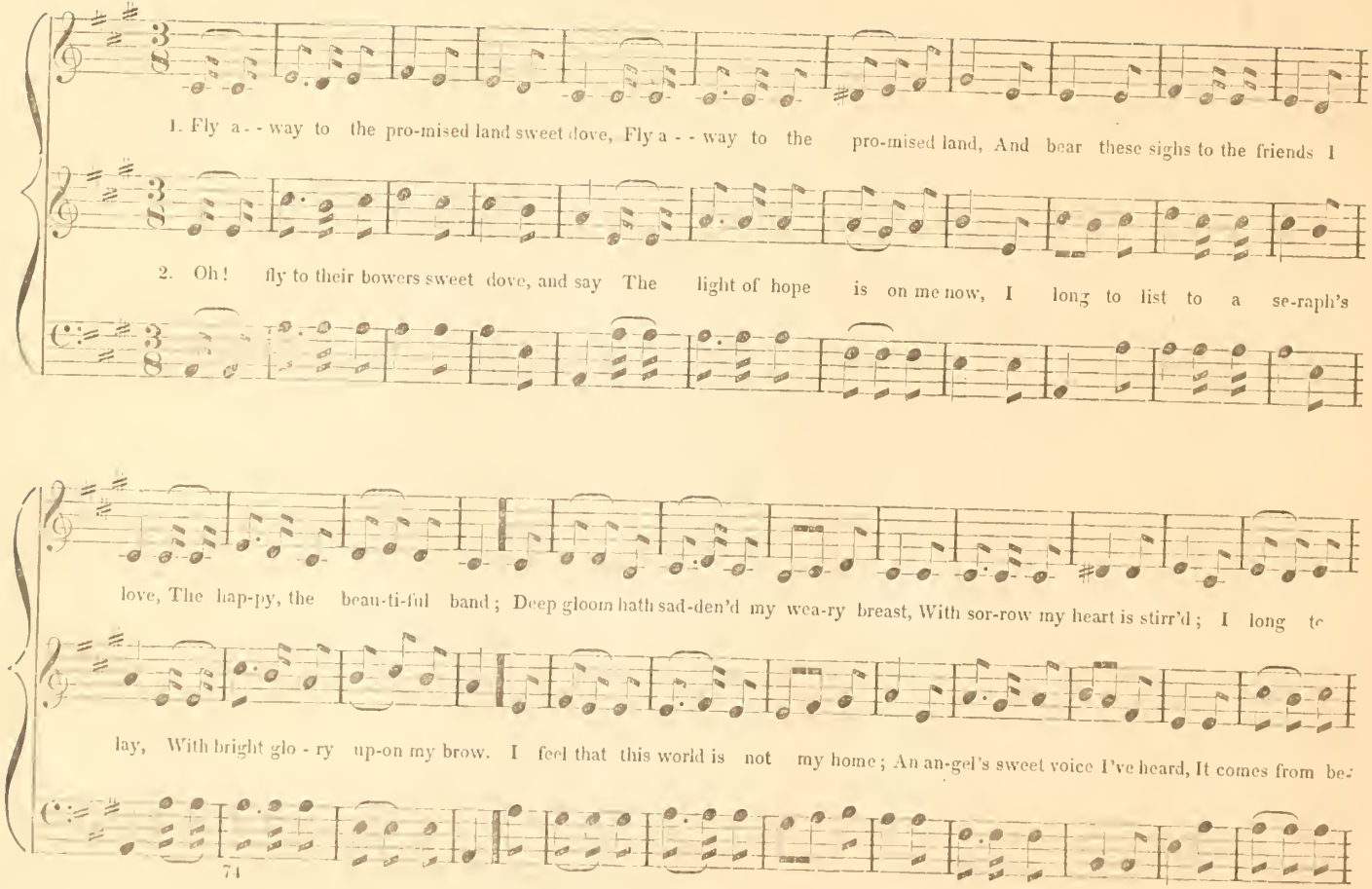
3.

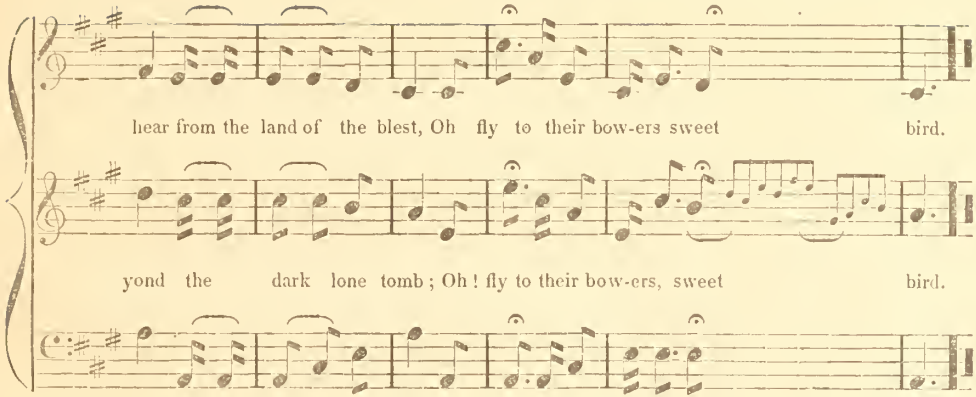
We wish not for thy vines,
And orange-glowing hills;
Where Freedom plants her shrines,
We have our merry rills;
Beside them stand the young,
And age with silver hair,
And the Beautiful hath flung
Its gentle glory there.

4.

See Temperance, with her crown
Of stars, and leaves, and flowers,
Benignantly looks down
Upon our native bowers;
Then, Italy, though bright,
Thou shin'st along the sea,
A thing of love and light
I do not sigh for thee.

No. 32.

No. 33. CARRIER DOVE.

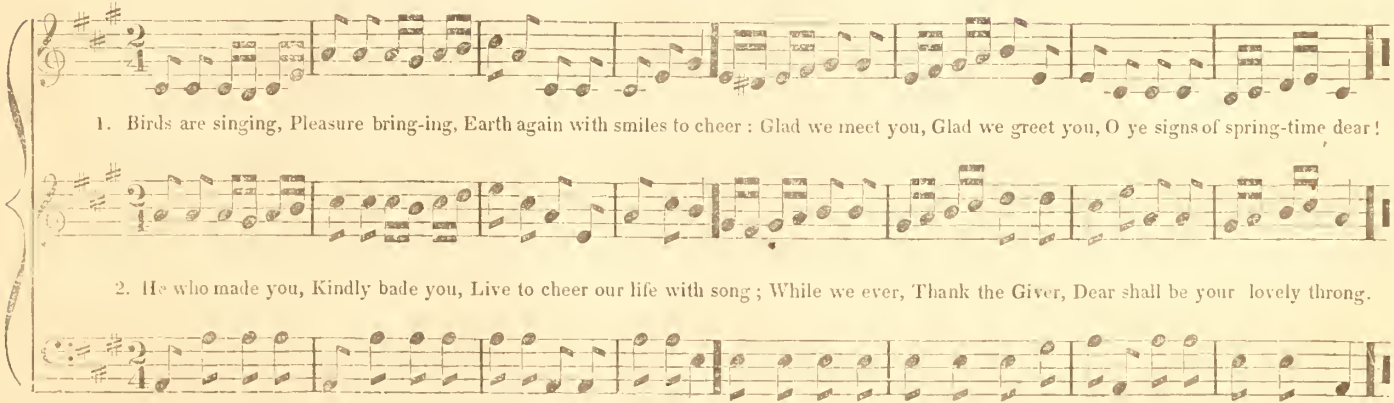




3.

I will wait thy coming at dawn, sweet dove,
I will wait thy coming at eve,
But bear some news from the friends I love,
And then I will cease to grieve
I could spring from this prison on wings of love,
I could fall by death's conquering sword,
But I cannot stay from my friends above,
Oh! fly to their bowers, sweet bird.

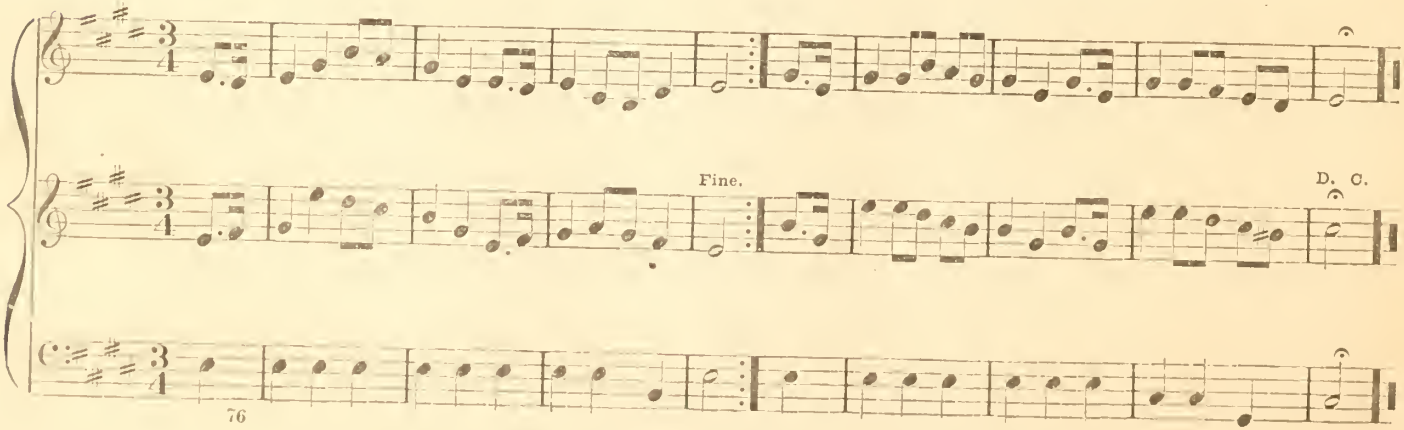
No. 34. BIRDS IN SPRING



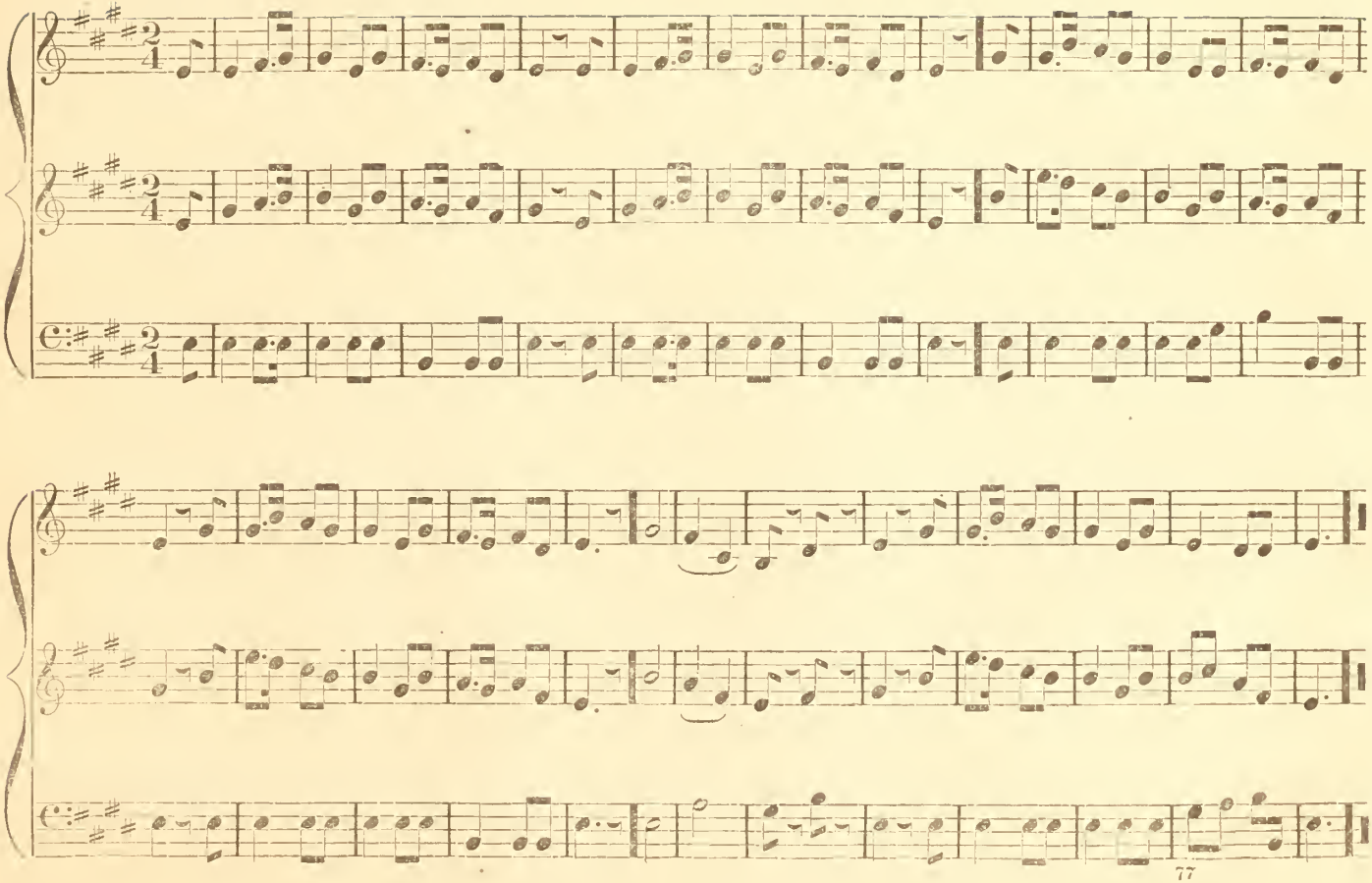
KEY OF E.—FOURTH TRANSPOSITION BY SHARPS.

HARMONICS.

No. 35.

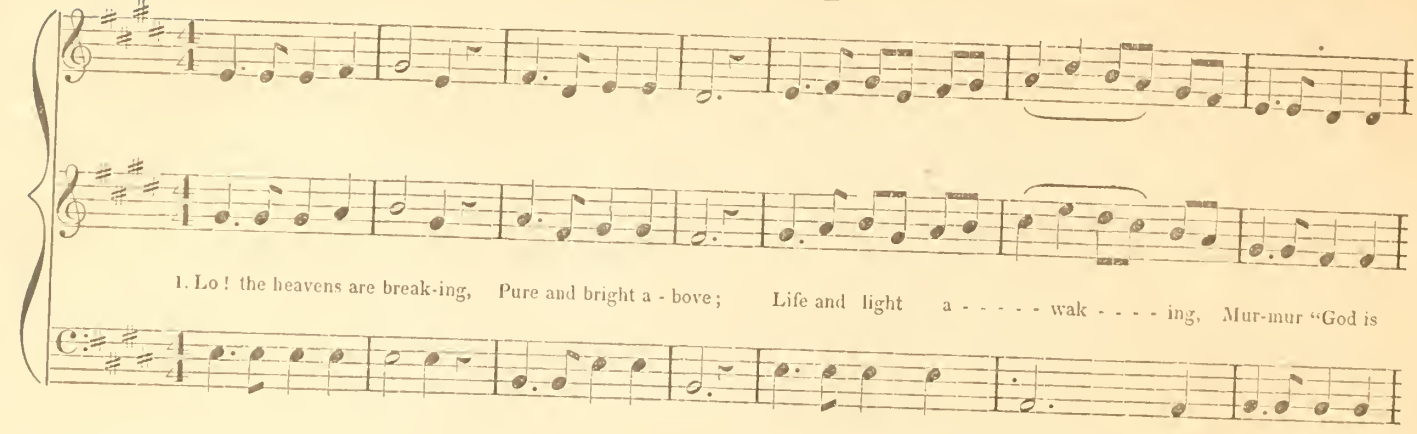
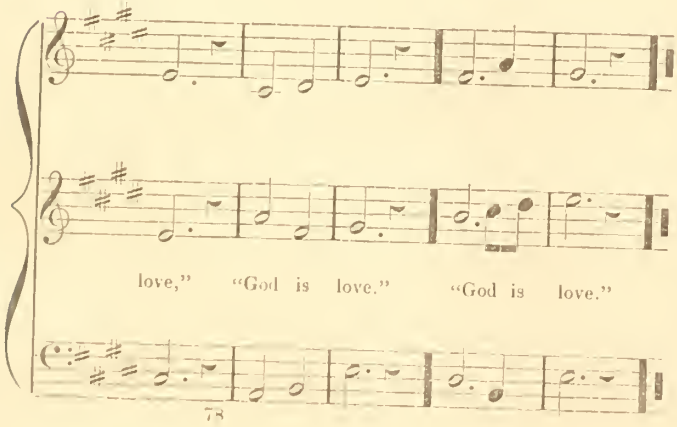


No. 36.



No. 37

GOD IS LOVE



2.

Round yon pine-clad mountain,
Flows a golden flood:
Hear the sparkling fountain,
Whisper "God is good."

3.

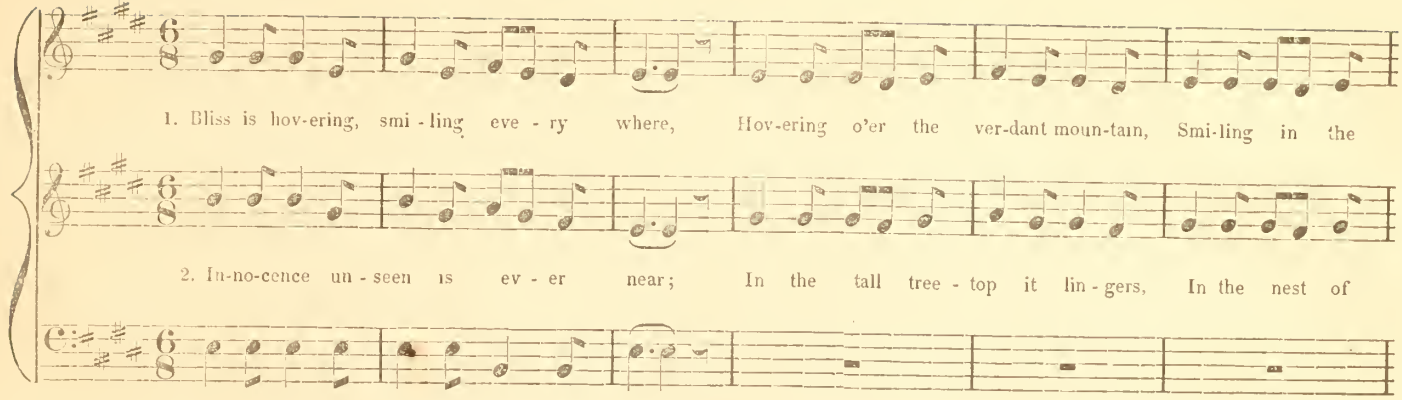
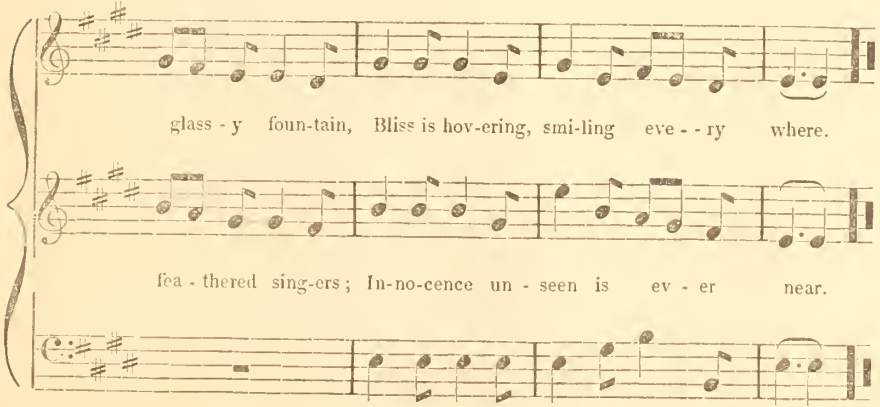
See the streamlet bounding,
Through the vale and wood,
Hear its ripples sounding,
Murmur "God is good."

4.

Music now is ringing,
Through the shady grove,
Feathered songsters singing,
Warble "God is love."

5.

Wake my heart, and springing
Spread thy wings above,
Soaring still and singing,
God is ever good.
God is good.

No. 38. BLISS IS HOVERING.



3.

Pleasure echoes, echoes far and near;
From the green bank deck'd with flowers,
Sunny hills and pleasant bowers,
Pleasure echoes, echoes far and near.

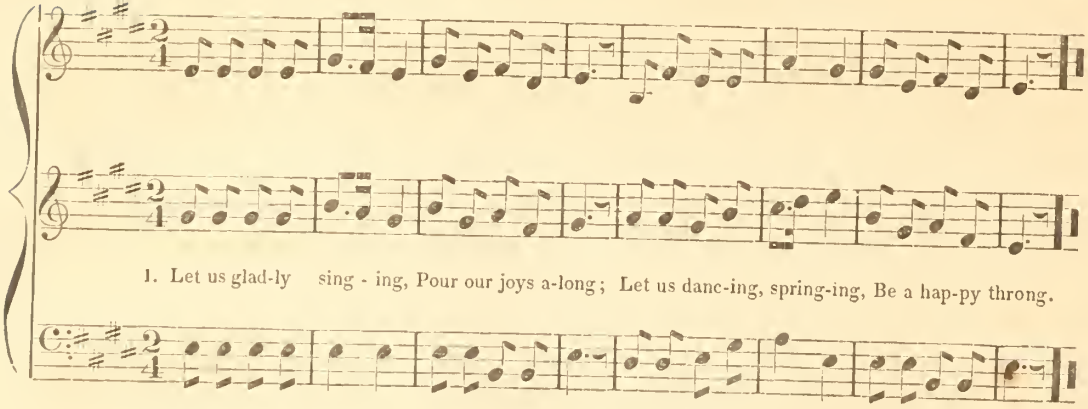
4

Up, and weave us now a flowery crown;
See the blossoms all unfolding,
Each its beauteous station holding;
Up, and weave us now a flowery crown.

5.

Go ye forth and join the May-day throng;
Sings the cuckoo by the river,
In the breeze the young leaves quiver;
Go ye forth and join the May-day throng

No. 39. SINGING AND STUDY



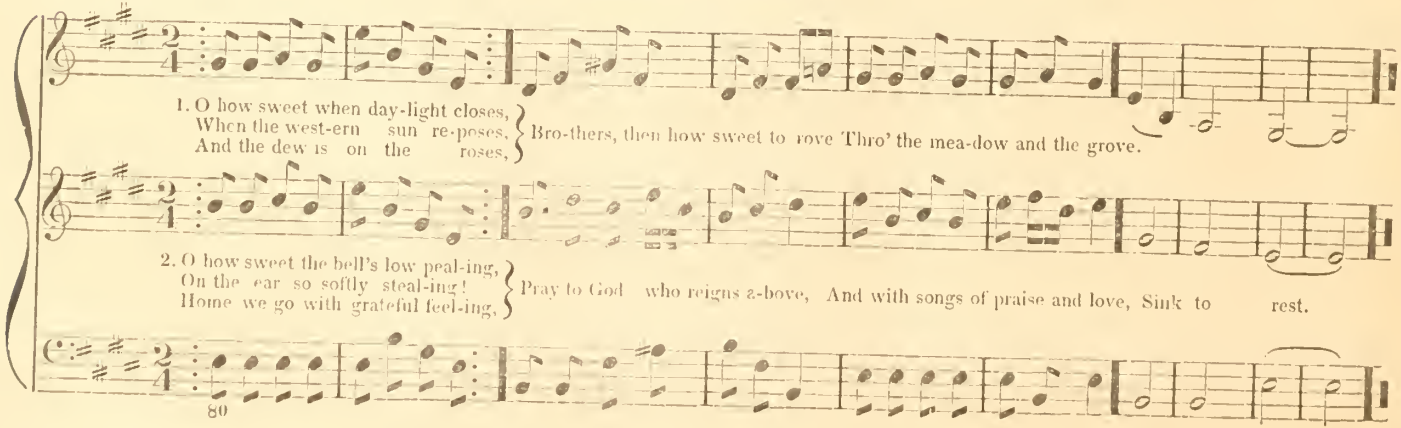
2.

Music! 'tis a treasure,
Rich as Eden's bloom;
Fill'd with all that's pleasure,
Free from all that's gloom.

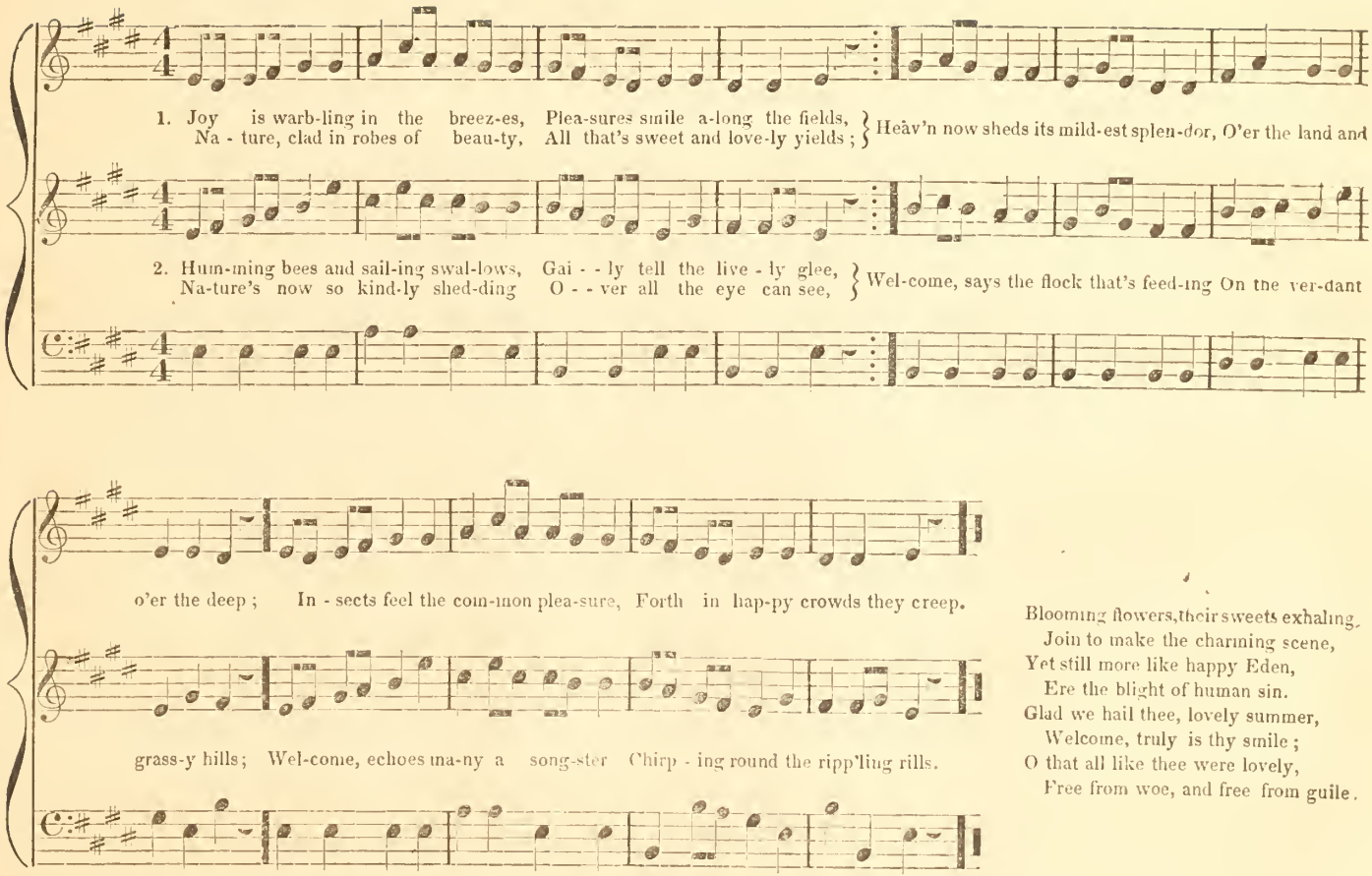
3.

Let us all be cheerly,
Let us all rejoice;
Love our studies dearly,
Making them our choice.

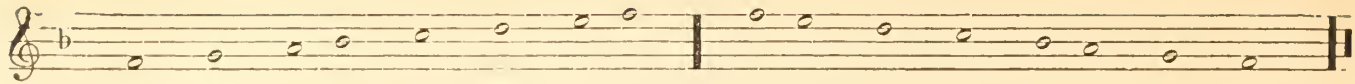
No. 40. EVENING SONG.

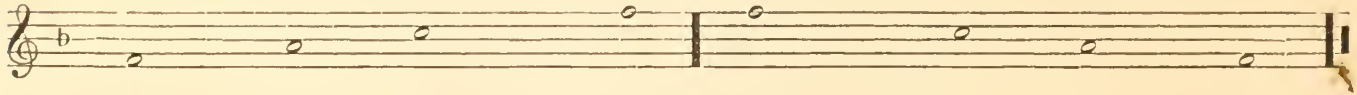


No. 41. SUMMER.



Blooming flowers, their sweets exhaling,
Join to make the charming scene,
Yet still more like happy Eden,
Ere the blight of human sin.
Glad we hail thee, lovely summer,
Welcome, truly is thy smile ;
O that all like thee were lovely,
Free from woe, and free from guile.

KEY OF F.—FIRST TRANSPOSITION BY FLATS.

HARMONICS.



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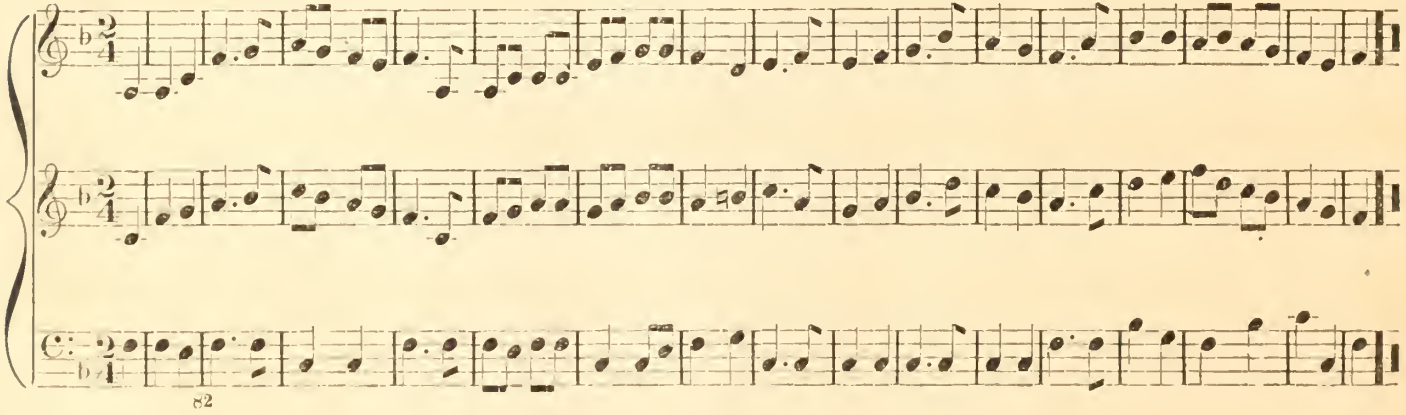
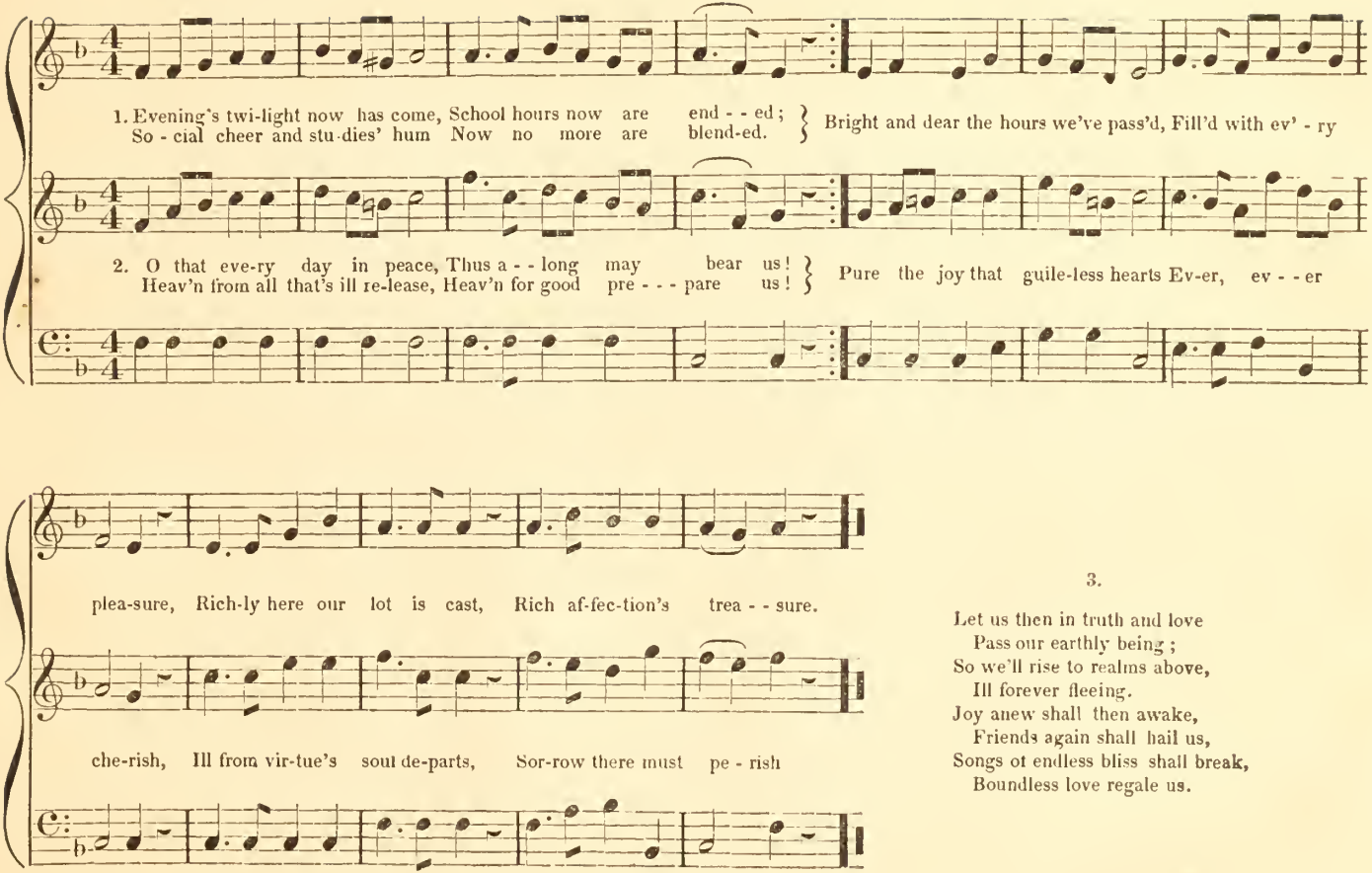
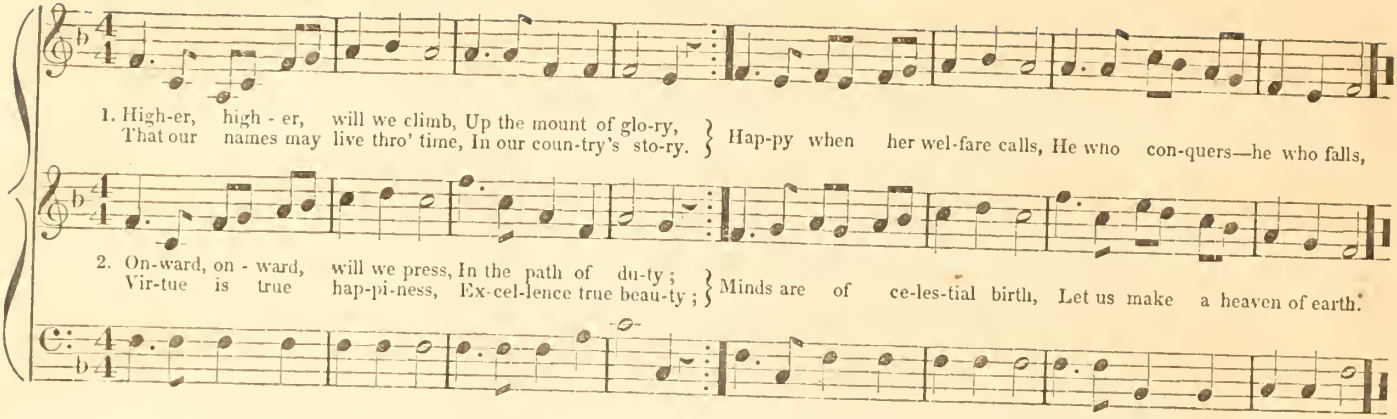

No. 43. PARTING SONG.



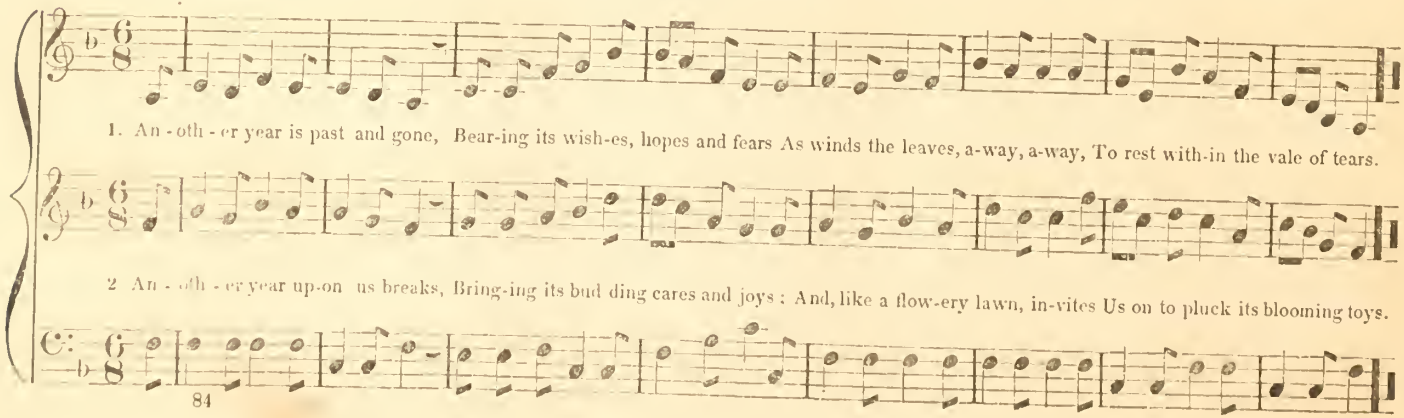
3.

Let us then in truth and love
  Pass our earthly being;
So we'll rise to realms above,
  Ill forever fleeing.
Joy anew shall then awake,
  Friends again shall hail us,
Songs of endless bliss shall break,
  Boundless love regale us.

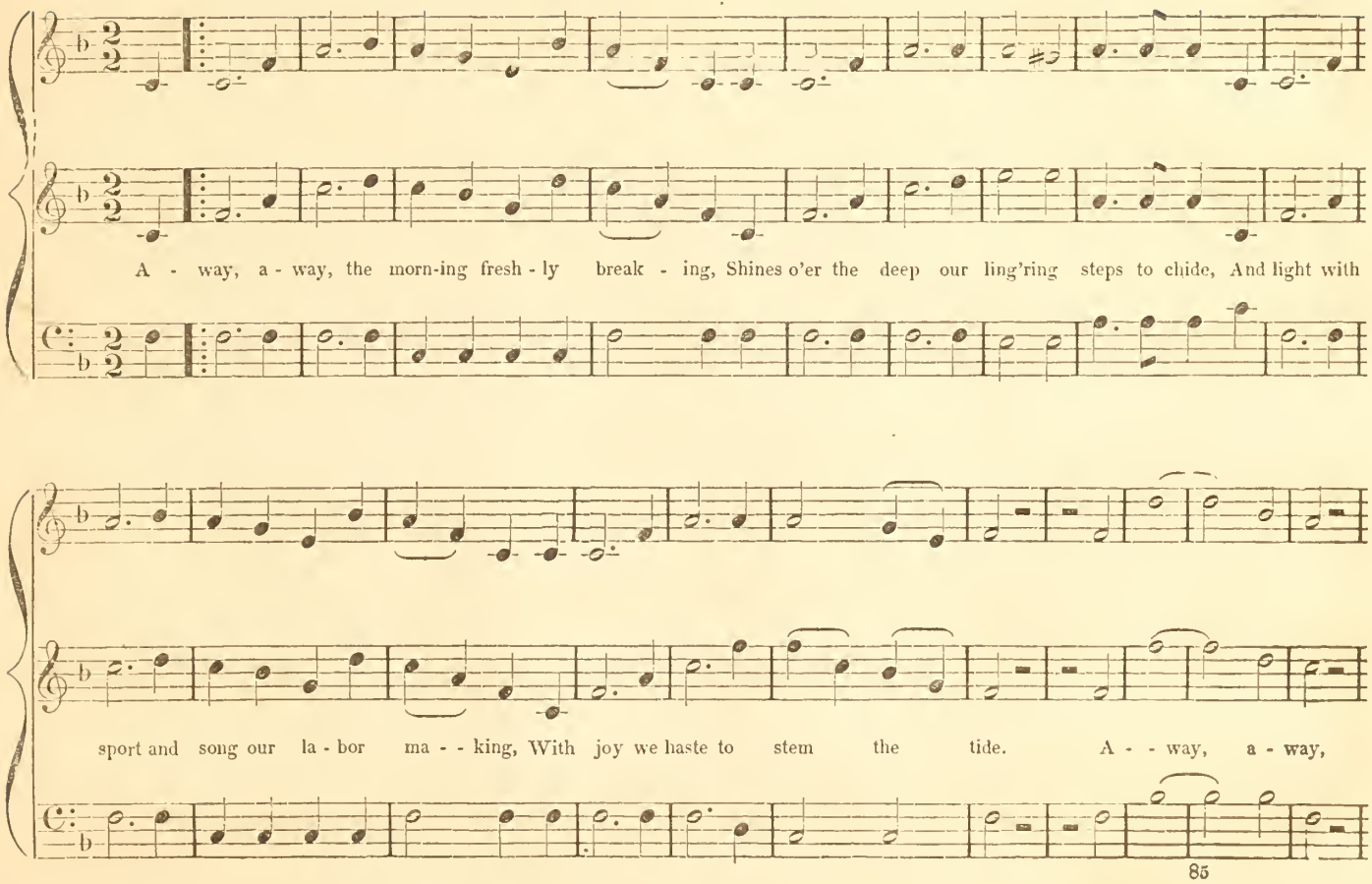
No. 44. ASPIRATIONS OF YOUTH.

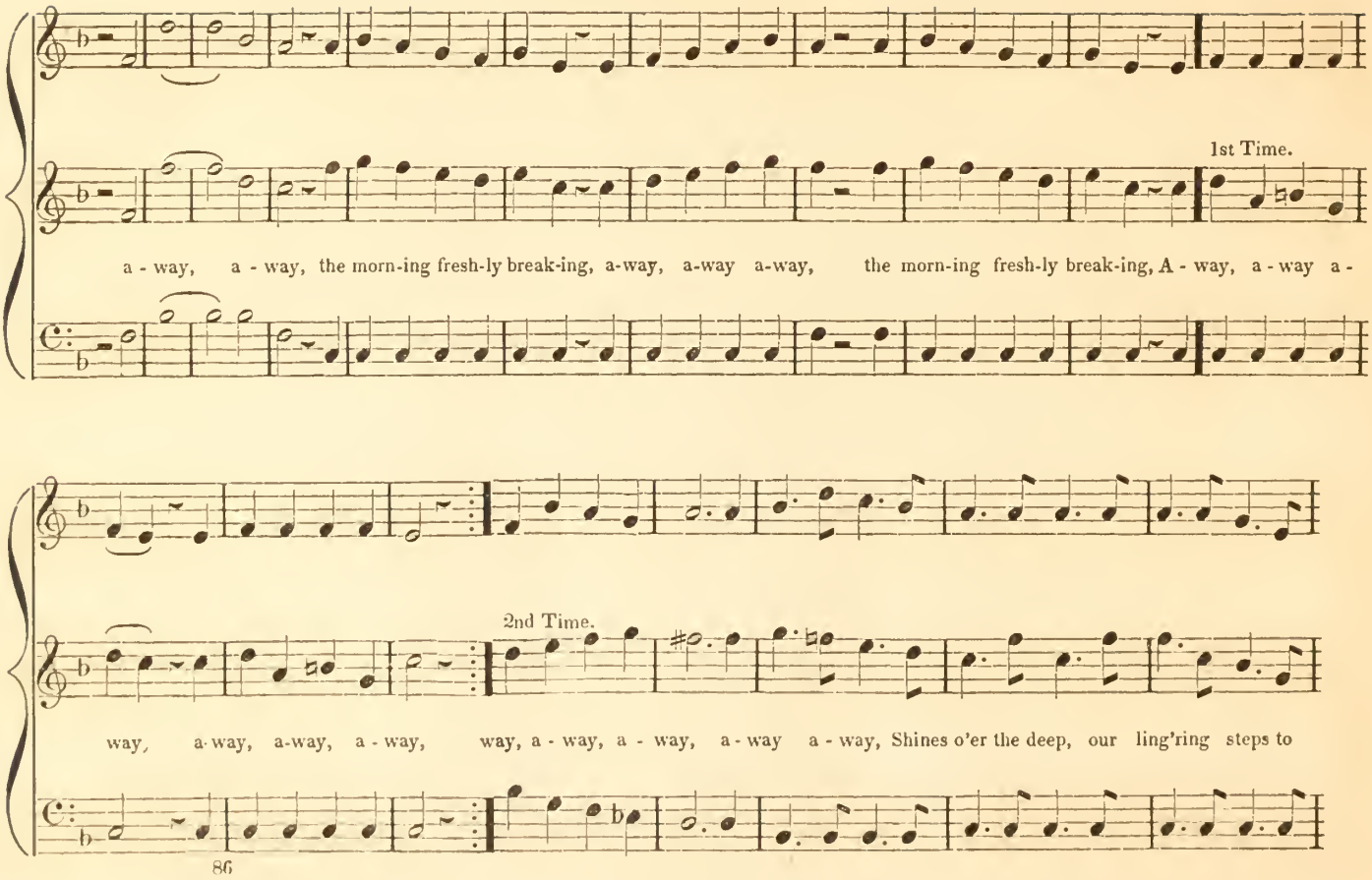


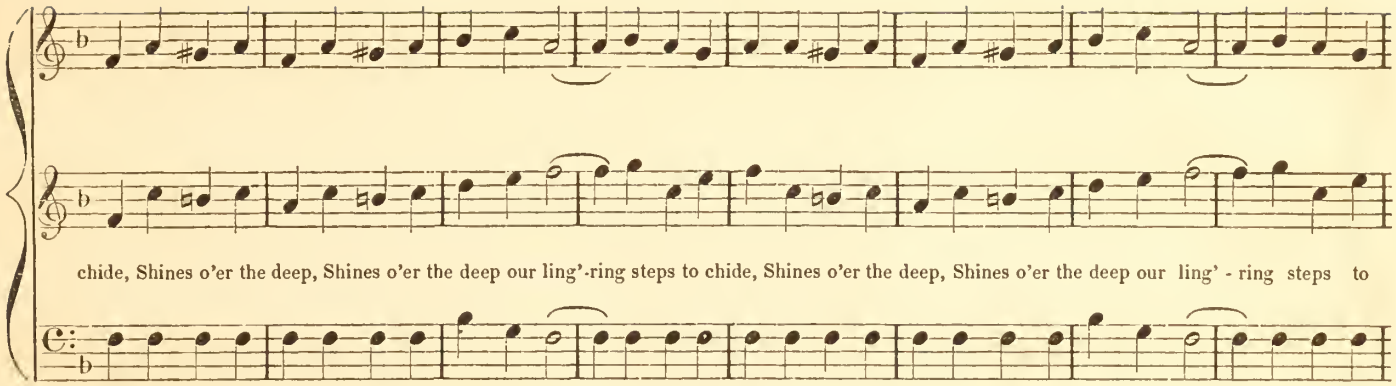
No. 45. THE NEW YEAR.

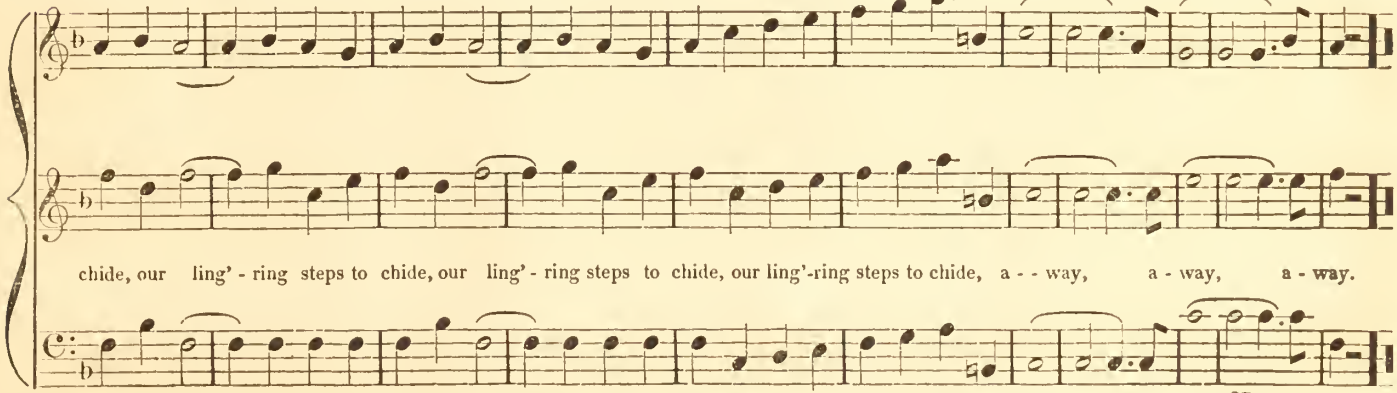


No. 46. AWAY, AWAY, THE MORNING FRESHLY BREAKING

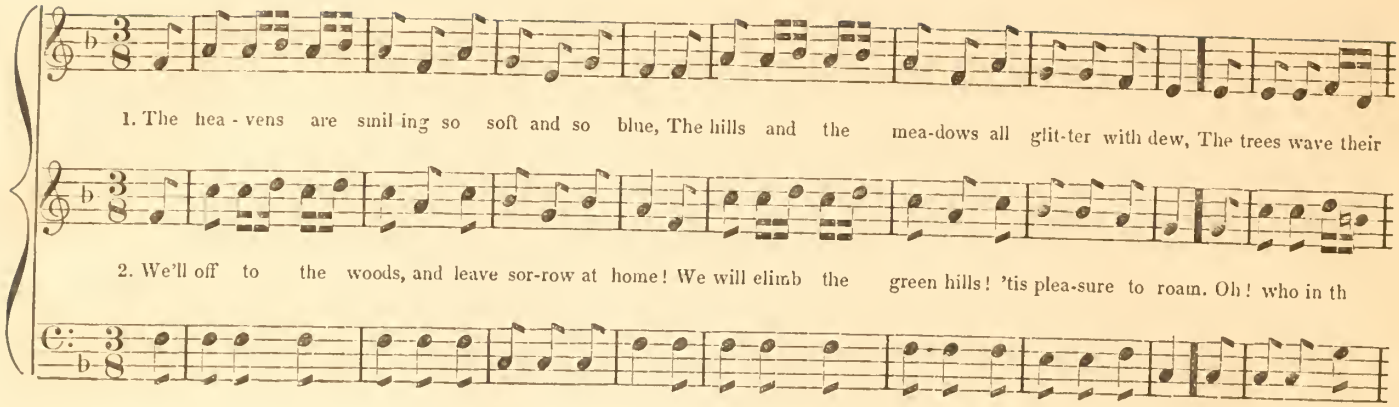


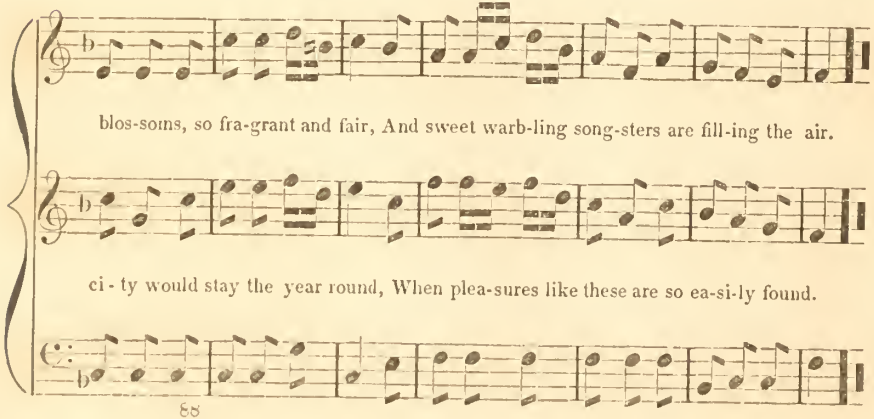

1st Time.
a - way, a - way, the morn-ing fresh-ly break-ing, a-way, a-way a-way, the morn-ing fresh-ly break-ing, A - way, a - way a -
2nd Time.
way, a-way, a-way, a - way, way, a - way, a - way, a - way a - way, Shines o'er the deep, our ling'ring steps to


chide, Shines o'er the deep, Shines o'er the deep our ling'-ring steps to chide, Shines o'er the deep, Shines o'er the deep our ling' - ring steps to


chide, our ling' - ring steps to chide, our ling' - ring steps to chide, our ling'-ring steps to chide, a - - way, a - way, a - way.

No. 47. SPRING SONG.





3.

But ah! the sweet flowers, but bloom for a day!
See, many have fallen, and sprinkle our way:
They fall in light showers, if branches but wave,
And strew the lone violet's balmiest grave.

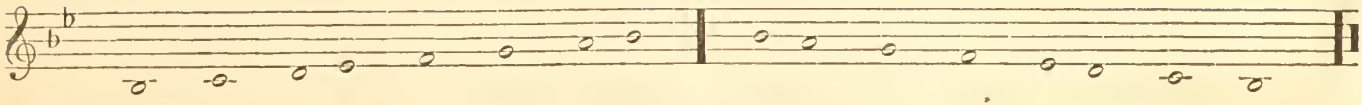
4.

So all things must feel the cold finger of death.
The strongest must fall, and must yield up their breath,
The fate of the monarch is seen in the rose,
And ours in the slenderest blossom that grows.

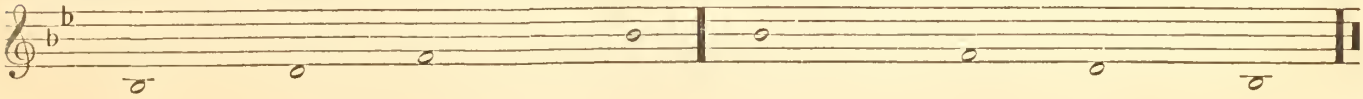
5.

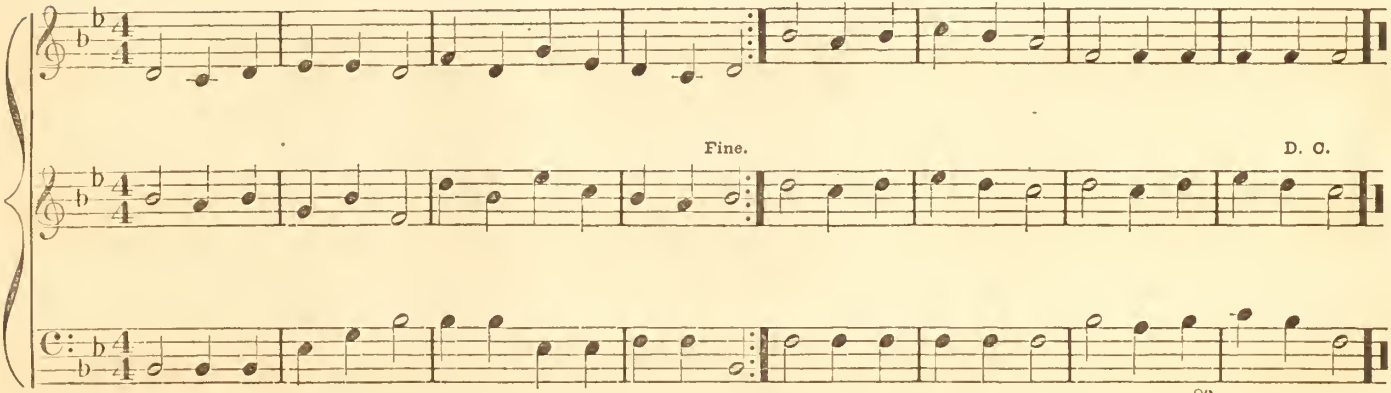
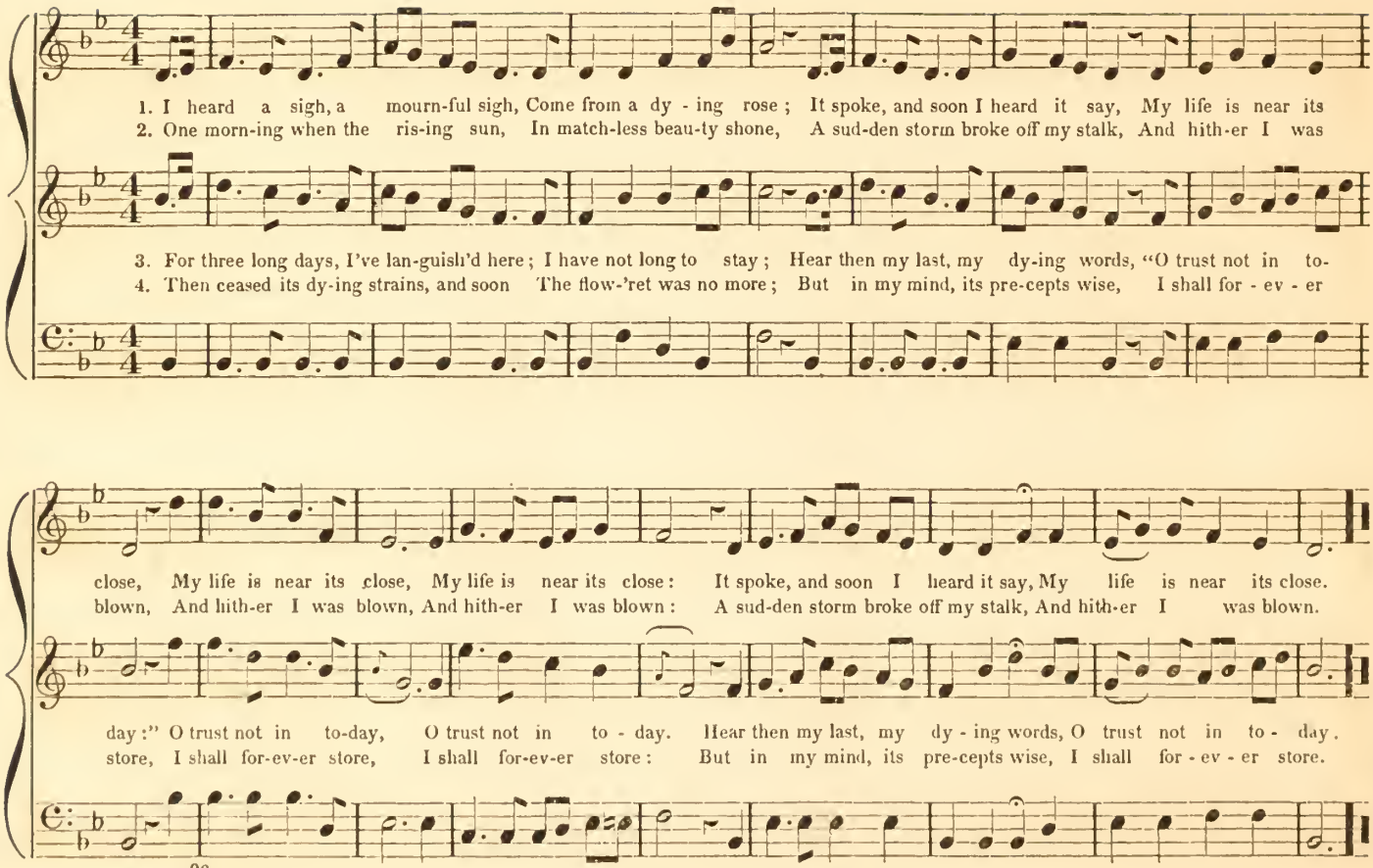
But death has no terrors to those who do right,
To them he appears like an angel of light,
And smilingly beckons their spirits away
To realms of unending, unspeakable day.

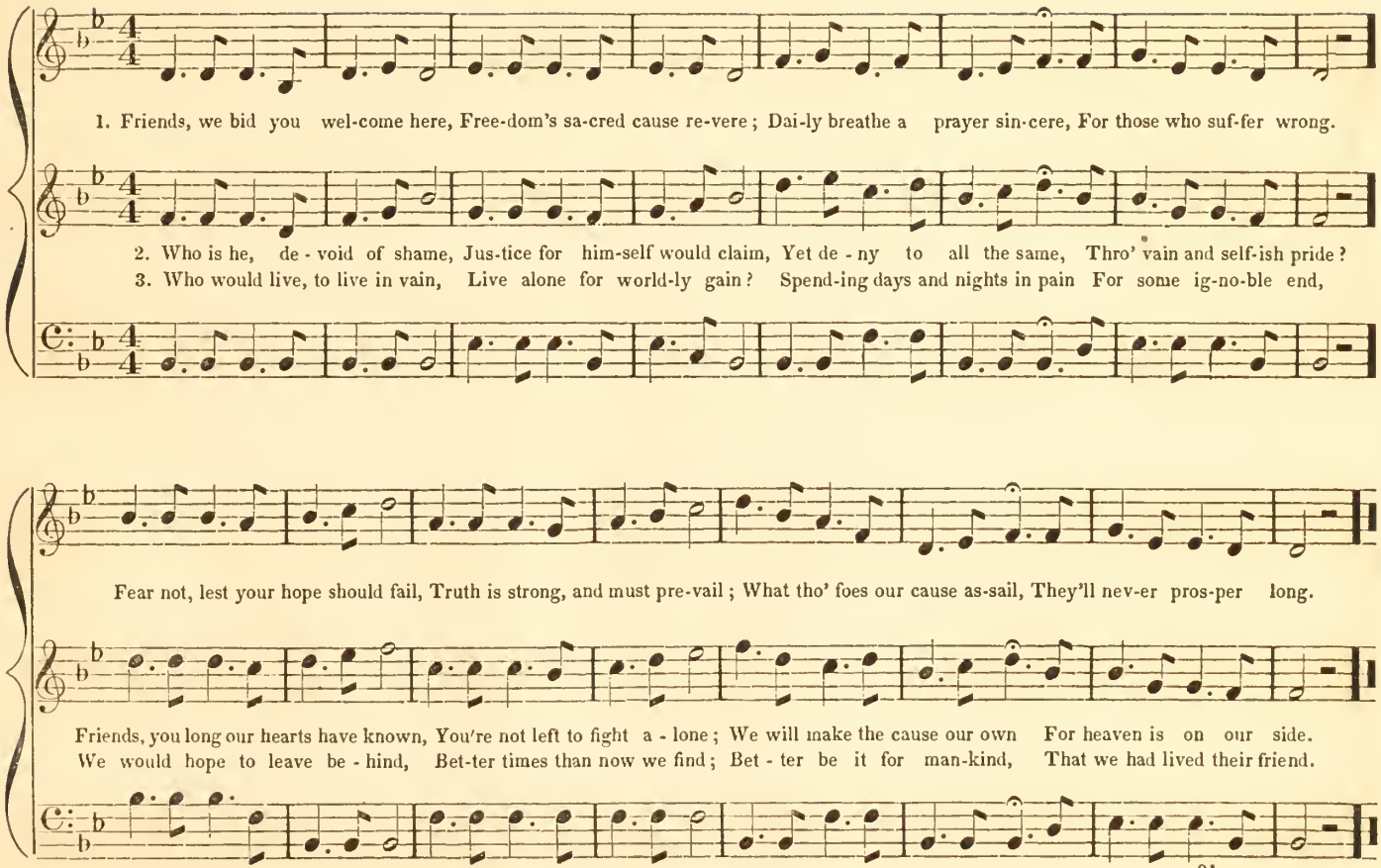
KEY OF Bb.—SECOND TRANSPOSITION BY FLATS.

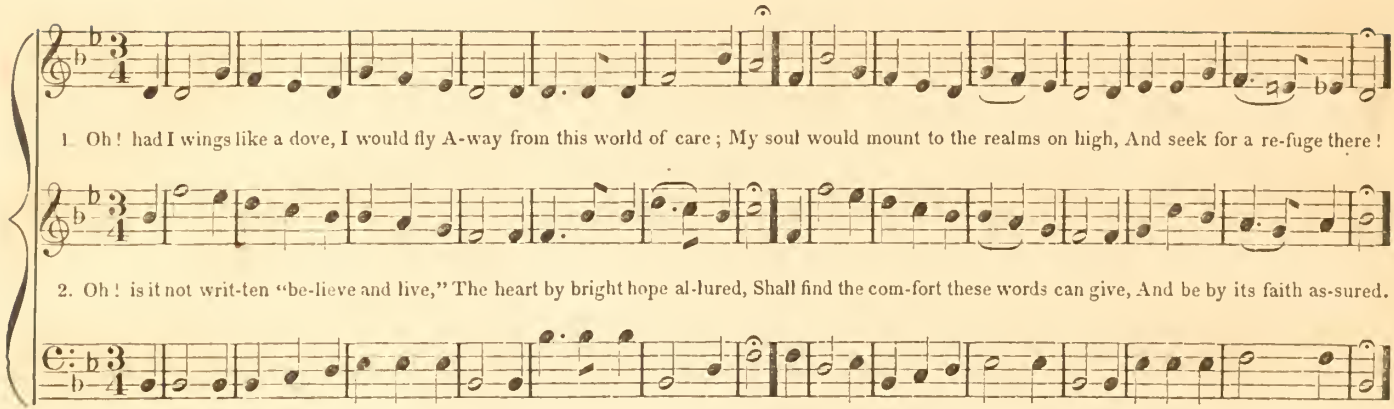


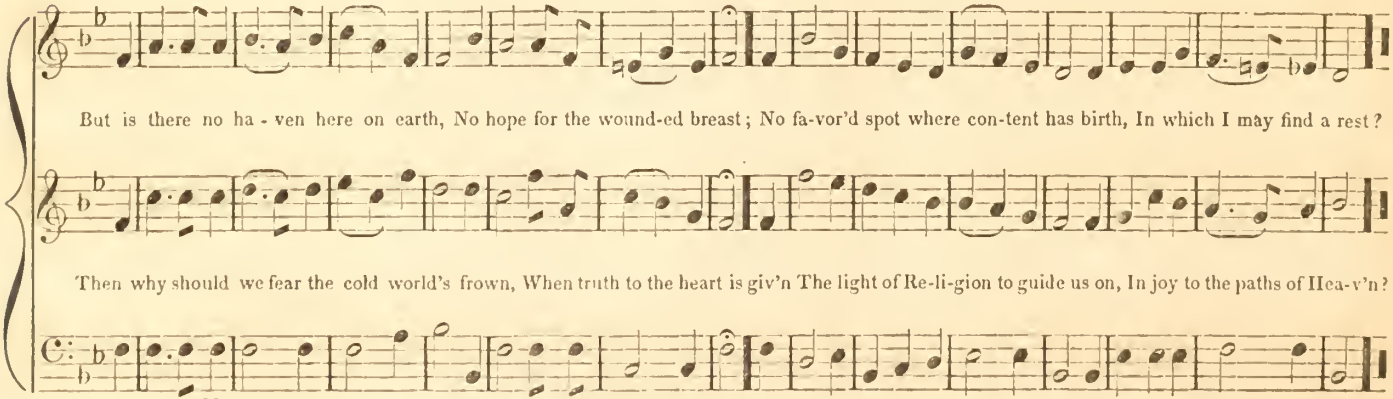
HARMONICS.

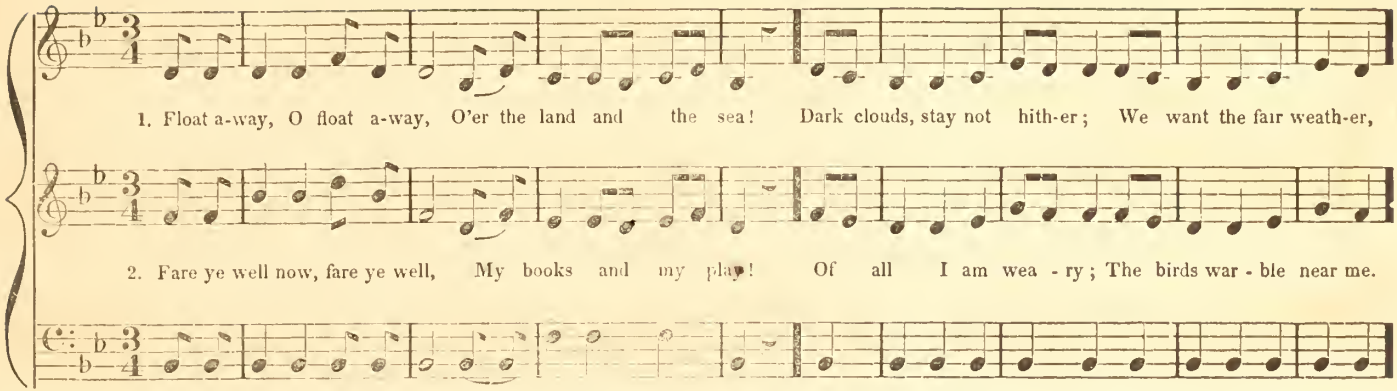
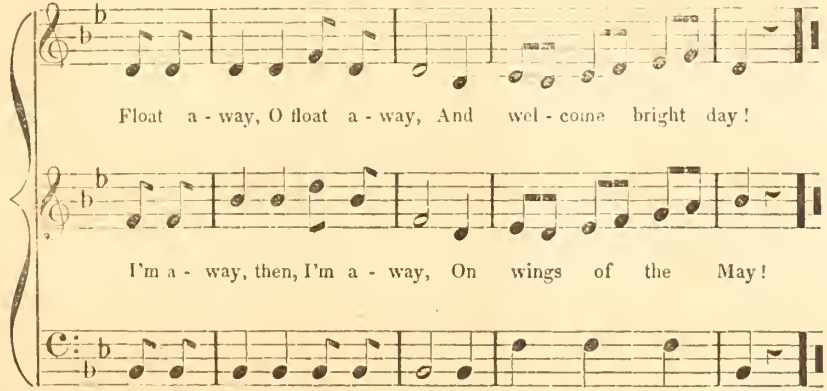


No. 48.

No. 49. THE DYING ROSE.

No. 50.

PATRIOTIC SONG.

No. 51. O! HAD I WINGS LIKE A DOVE





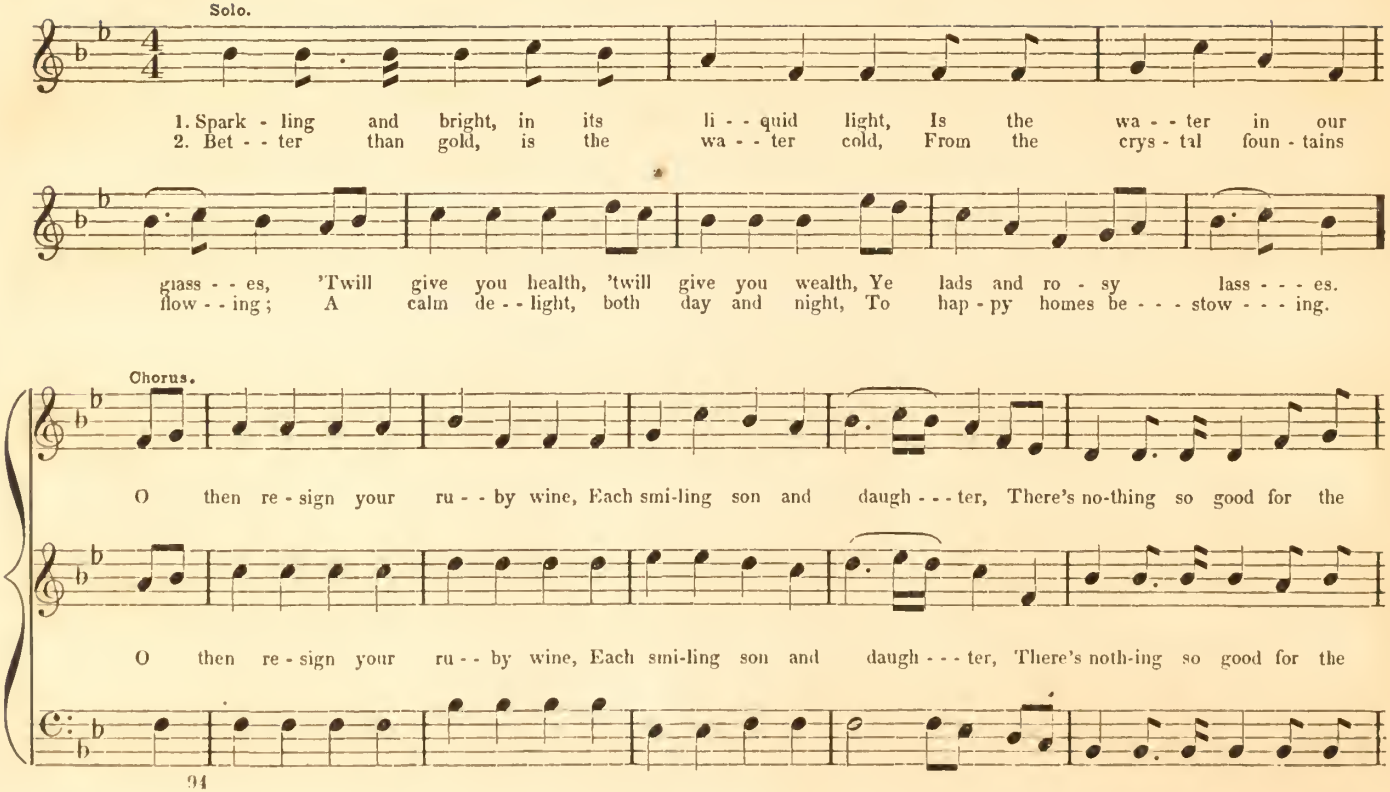
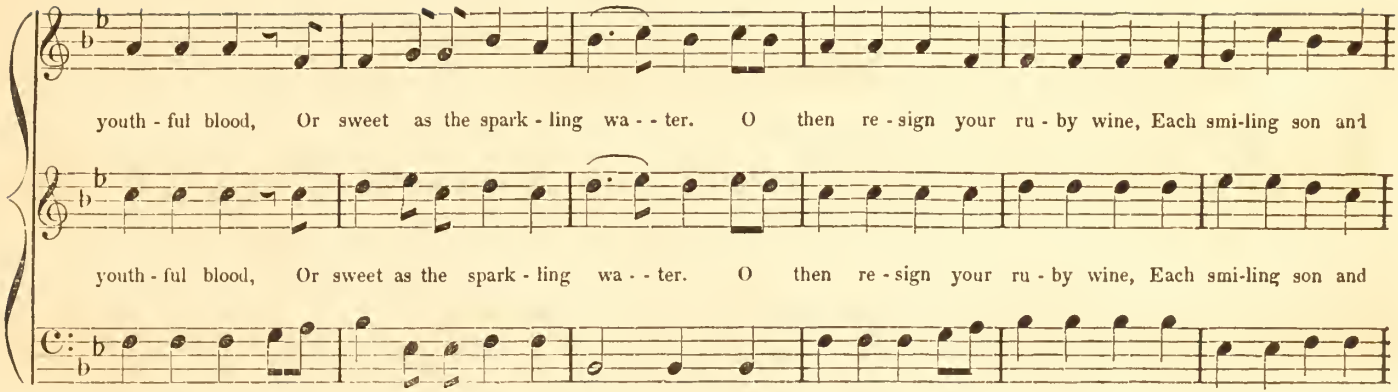
No. 52. FLOAT AWAY.



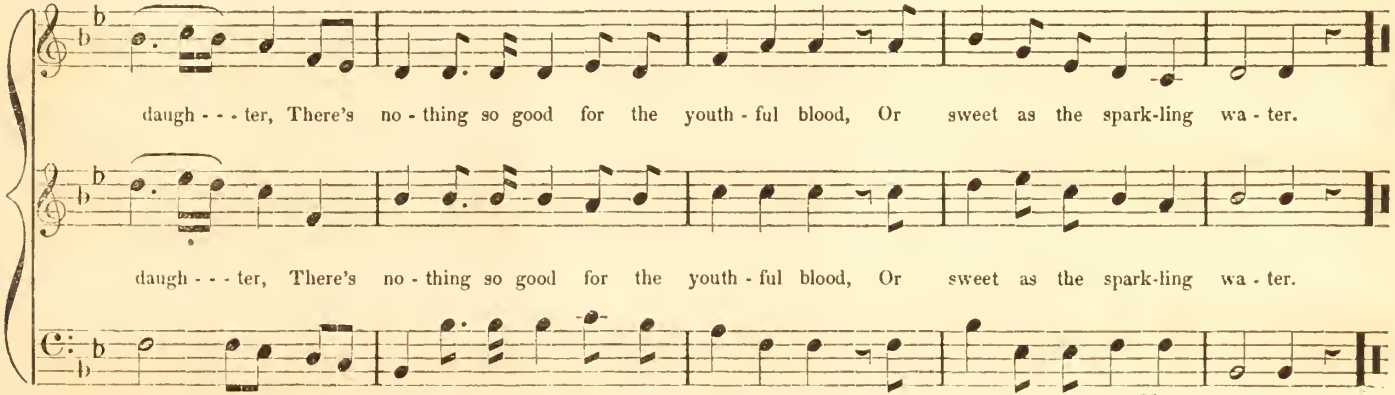
3

Float along, O float along,
Ye snowy-white throng!
No longer ye hover
The green meadows over.
To the sea, then, to the sea,
O hasten from me!

4.

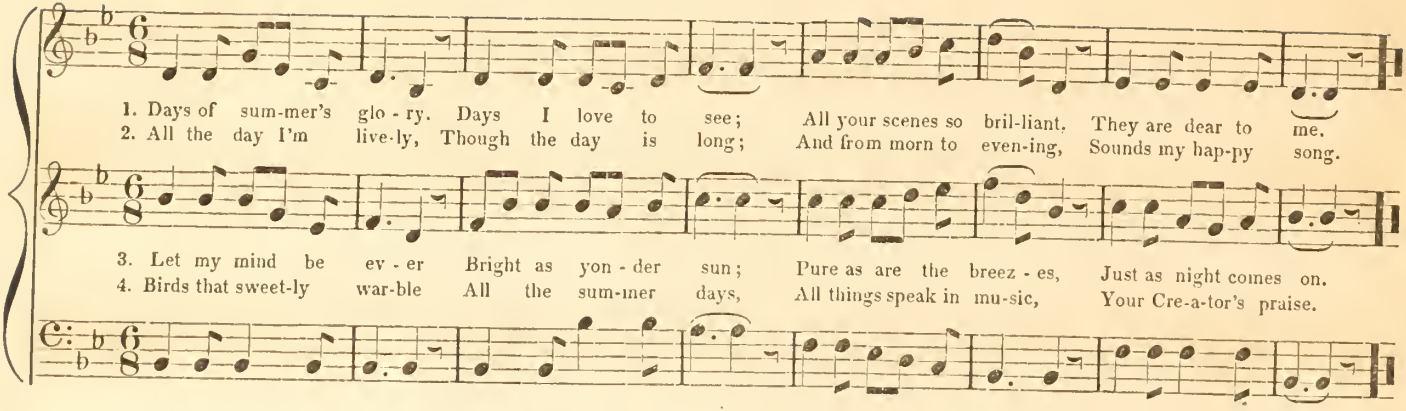
O the May bright! O the May!
The glad month for me!
The birds and the flowers,
The bright falling showers!
I'm away, then, I'm away,
On wings of the May!

No. 53. SPARKLING AND BRIGHT.


youth - ful blood, Or sweet as the spark - ling wa - - ter. O then re - sign your ru - by wine, Each smi-ling son and
youth - ful blood, Or sweet as the spark - ling wa - - ter. O then re - sign your ru - by wine, Each smi-ling son and


daugh - - - ter, There's no - thing so good for the youth - ful blood, Or sweet as the spark-ling wa - ter.
daugh - - - ter, There's no - thing so good for the youth - ful blood, Or sweet as the spark-ling wa - ter.

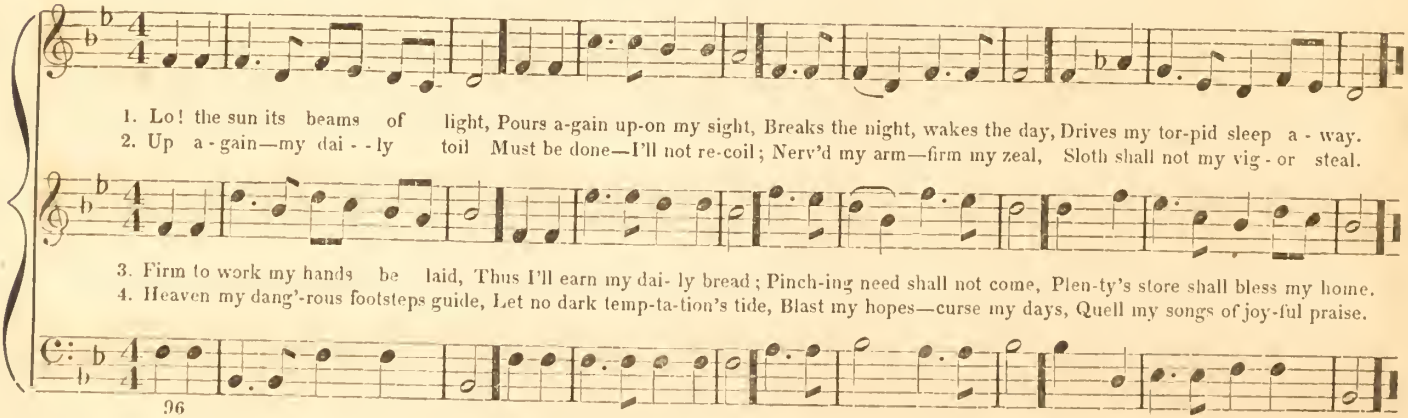
No. 54.

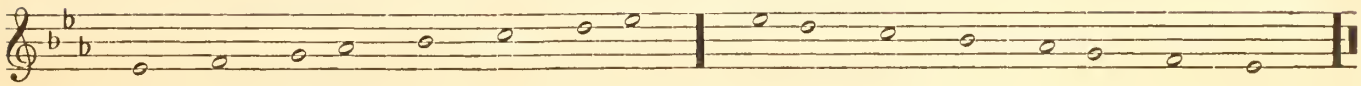
SUMMER SONG.



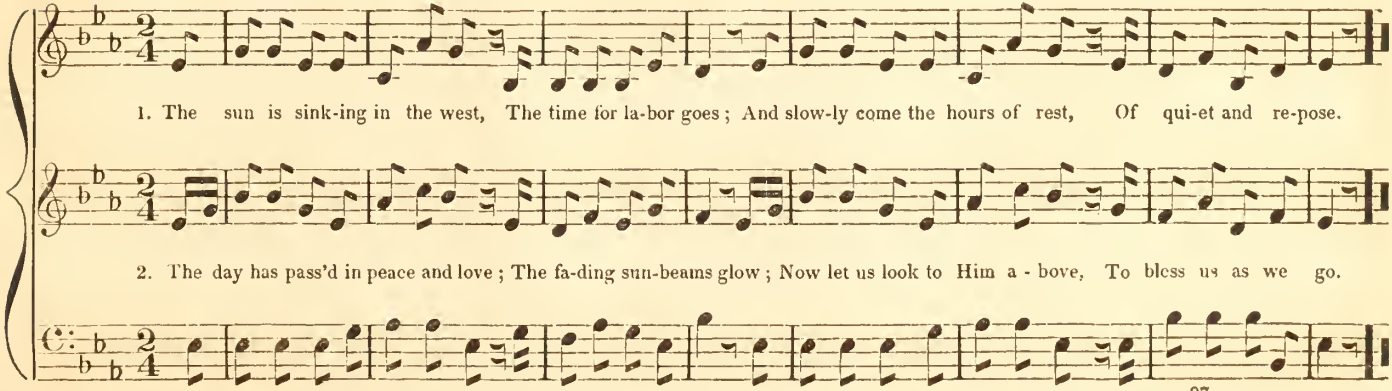
No. 55.

VIRTUOUS ASSIDUITY.

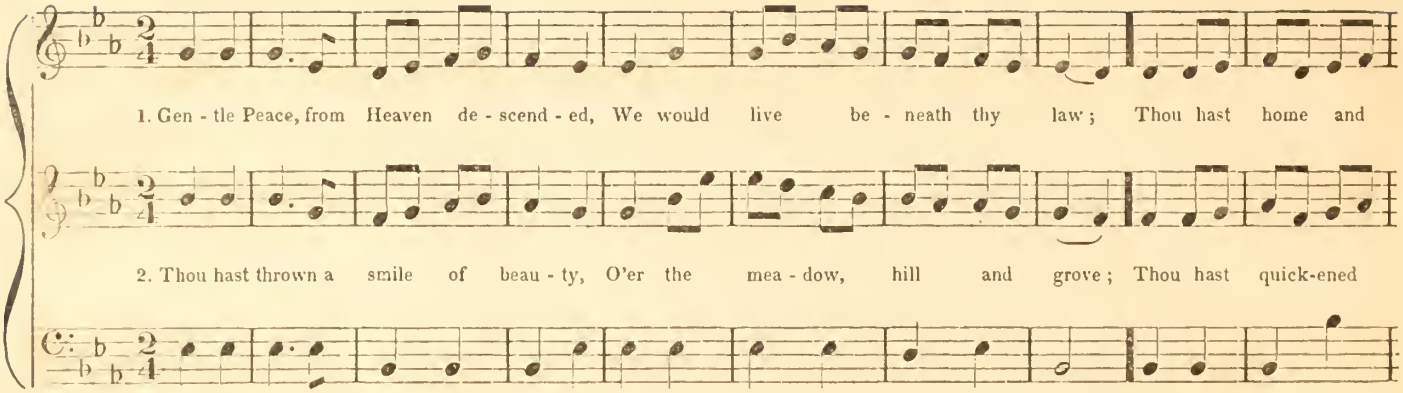


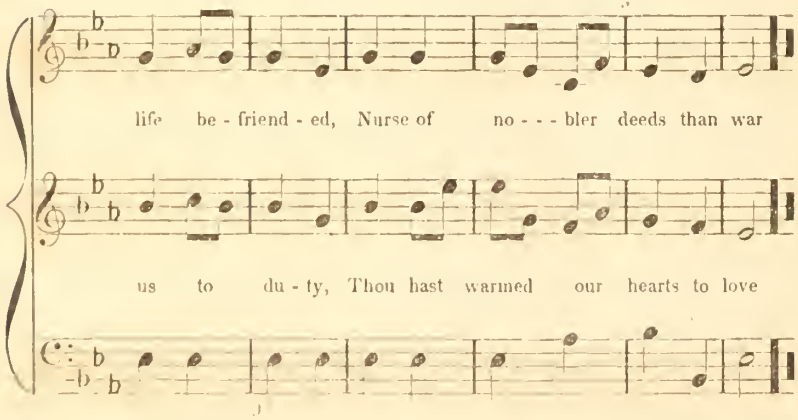
KEY OF Eb.—THIRD TRANSPOSITION BY FLATS.

HARMONICS.

No. 56. CLOSE OF A SCHOOL.



No. 57. PEACE



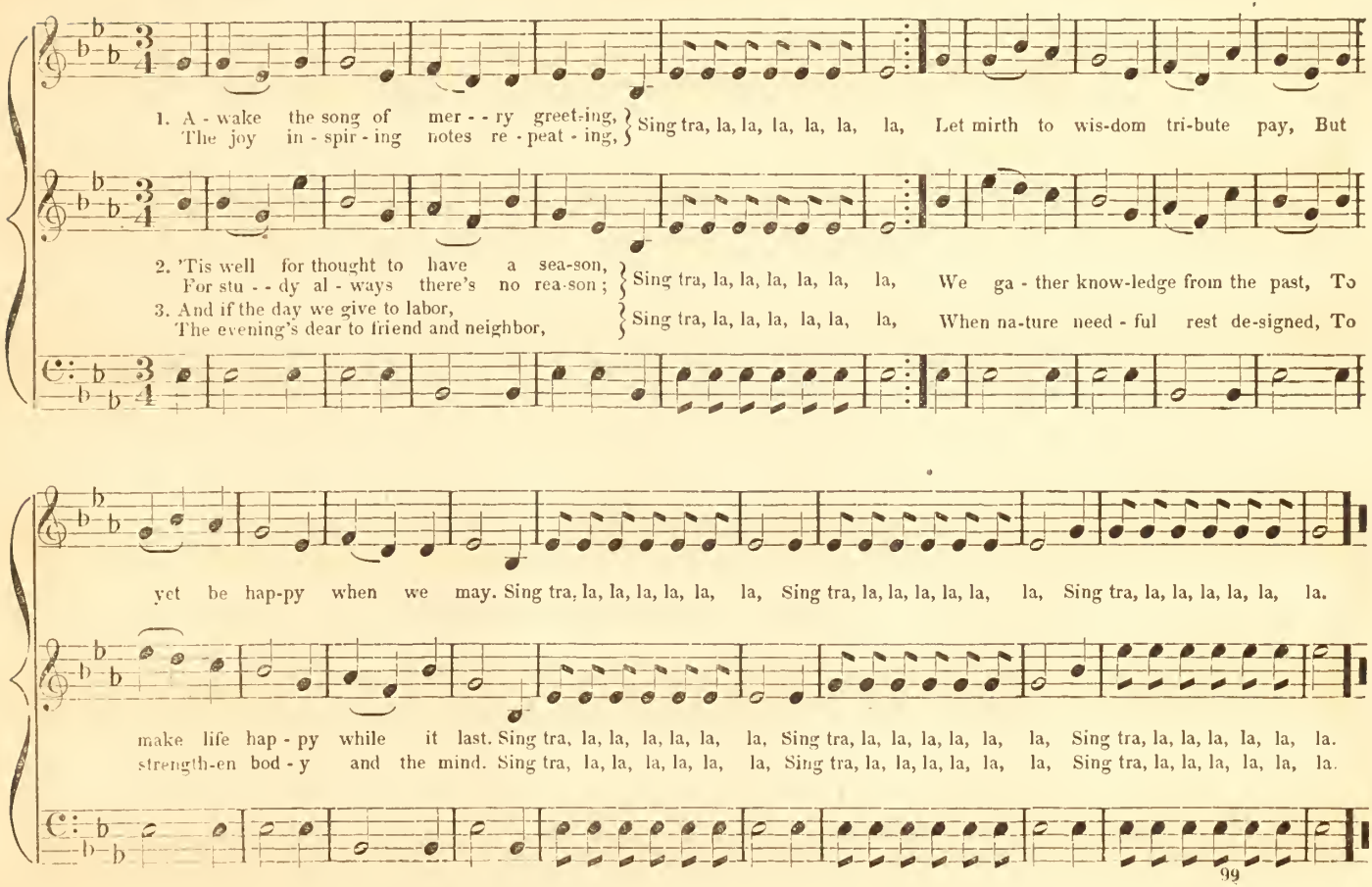


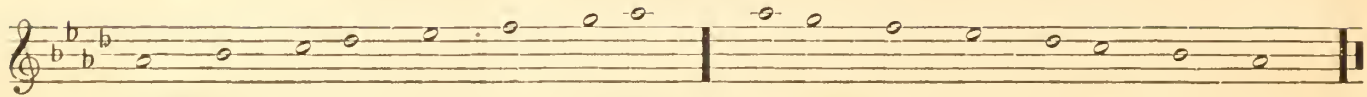
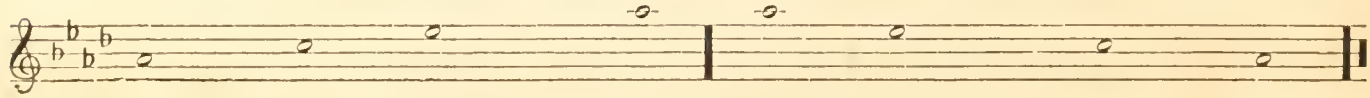
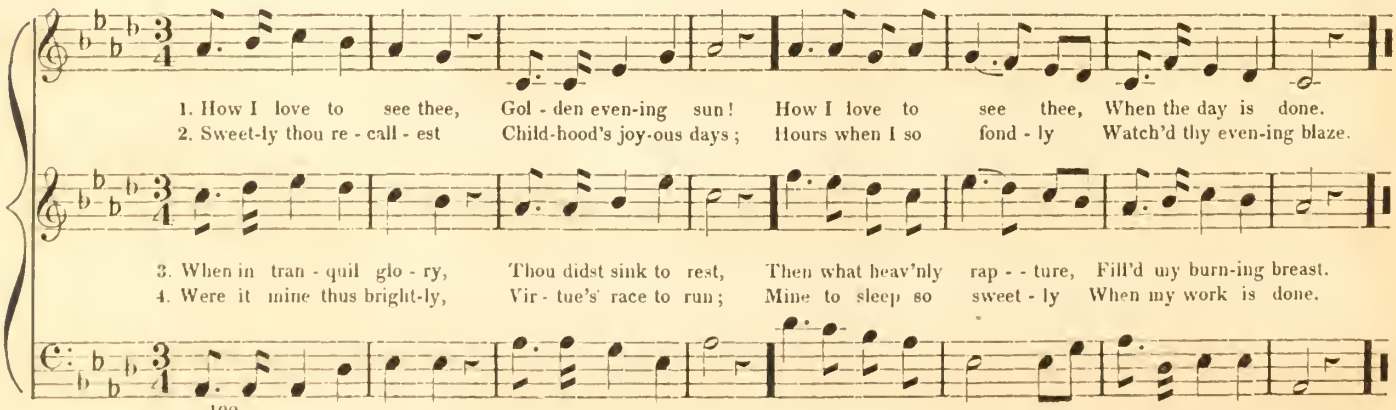
3.

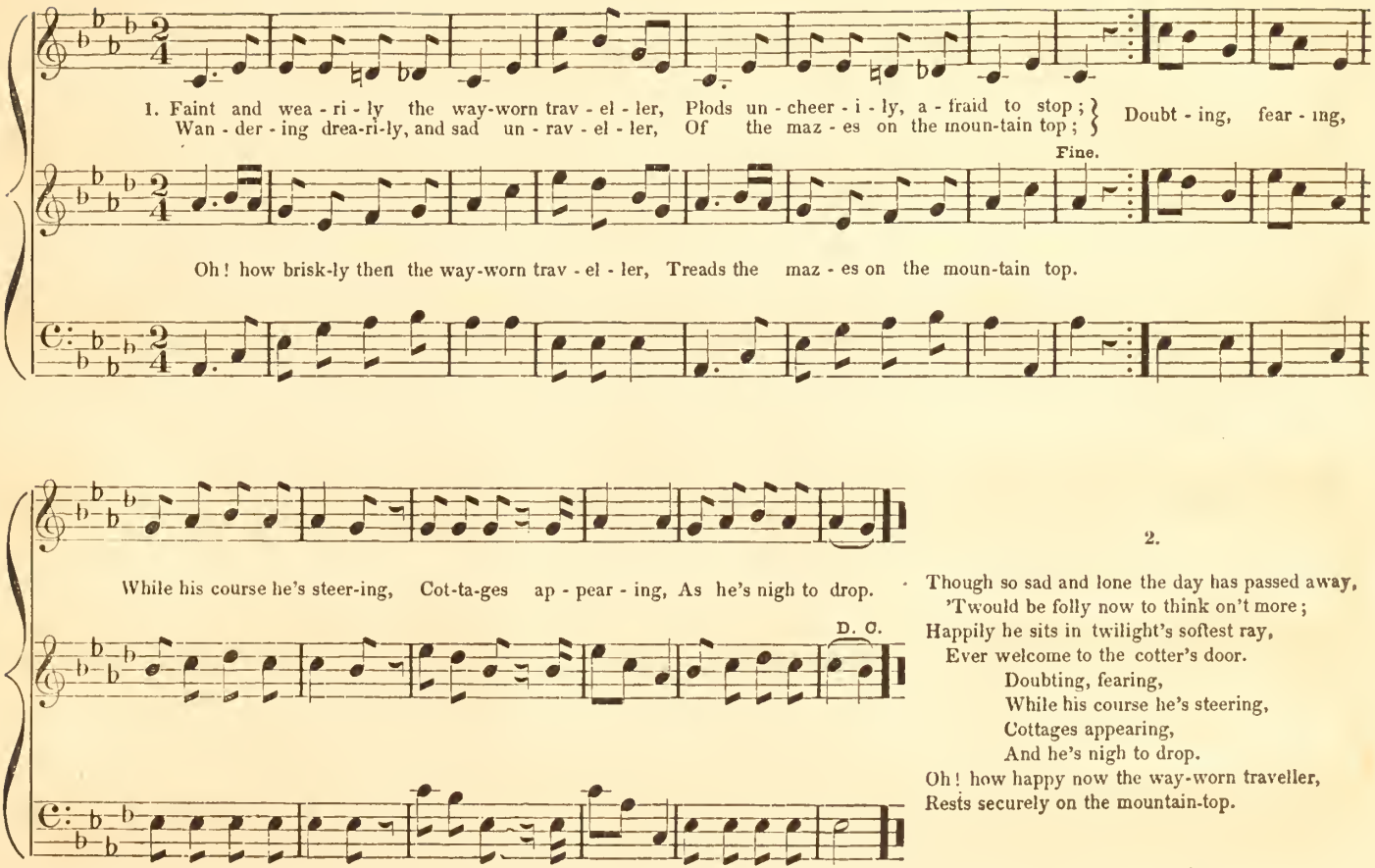
Ours is now each smiling flower,
Ours the lofty mountain pine,
Ours the fruit-tree's golden shower,
And the close entwining vine.

4.

Still stay with us, still replenish
Fields with fruit, ourselves with love;
Discord and dissension banish,
Peaceful spirit from above


1. A - wake the song of mer - - ry greet-ing,
The joy in - spir - ing notes re - peat - ing,
Sing tra, la, la, la, la, la, la, Let mirth to wis-dom tri-bute pay, But
2. 'Tis well for thought to have a sea-son,
For stu - - dy al - ways there's no rea-son;
Sing tra, la, la, la, la, la, la, We ga - ther know-ledge from the past, To
3. And if the day we give to labor,
The evening's dear to friend and neighbor,
Sing tra, la, la, la, la, la, la, When na-ture need - ful rest de-signed, To
yet be hap-py when we may. Sing tra, la, la, la, la, la, la, Sing tra, la, la, la, la, la, la, Sing tra, la, la, la, la, la, la.
make life hap - py while it last. Sing tra, la, la, la, la, la, la, Sing tra, la, la, la, la, la, la, Sing tra, la, la, la, la, la, la.
strength-en bod - y and the mind. Sing tra, la, la, la, la, la, la, Sing tra, la, la, la, la, la, la, Sing tra, la, la, la, la, la, la.

KEY OF A♭.—FOURTH TRANSPOSITION BY FLATS.

HARMONICS.

No. 59. THE SETTING SUN.

No. 60. THE WAY-WORN TRAVELLER

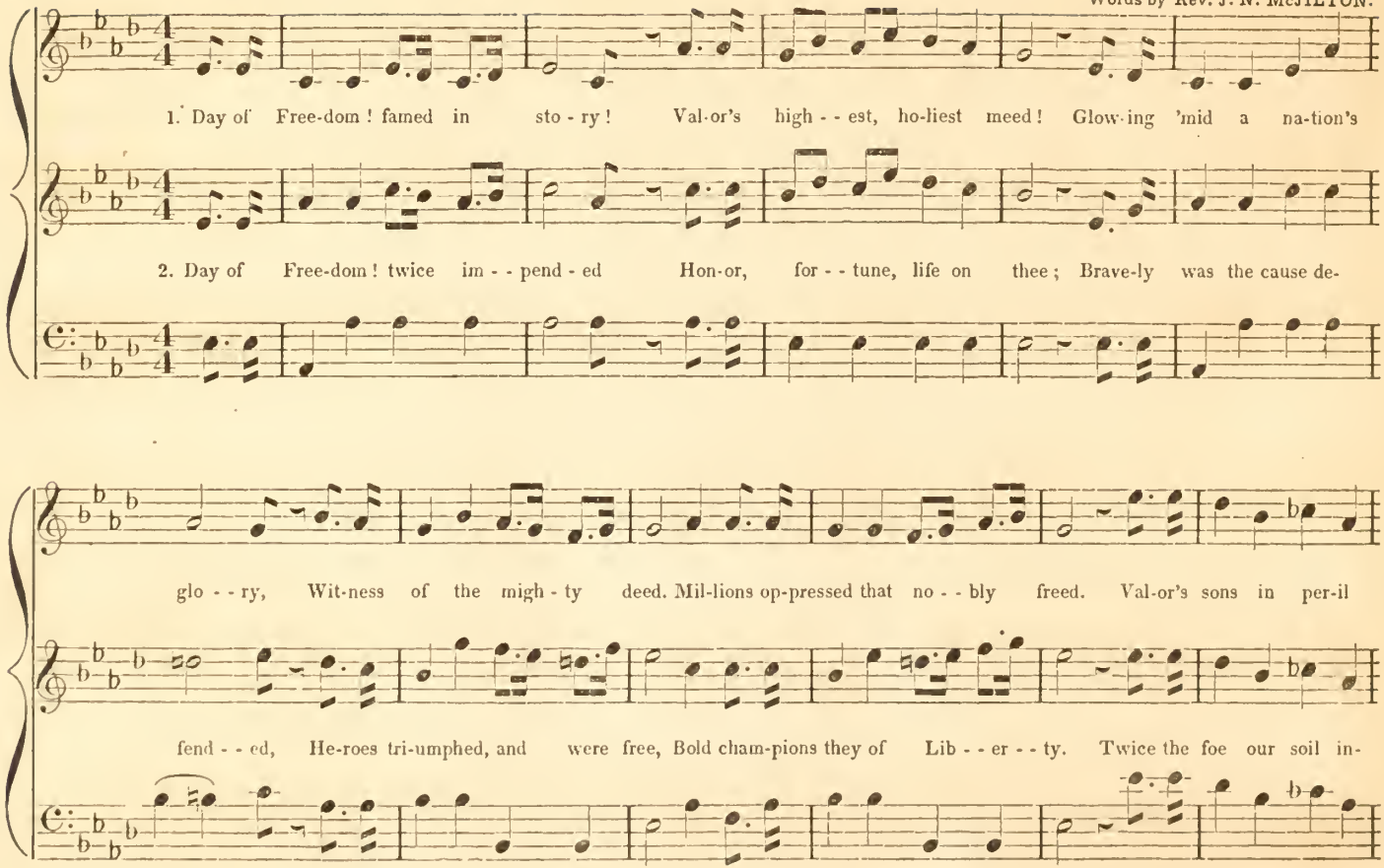
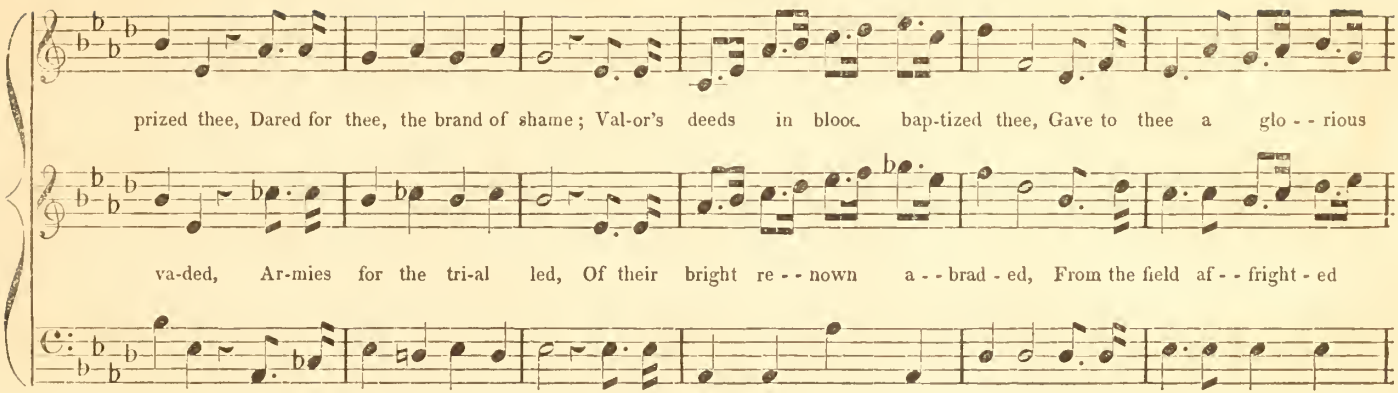


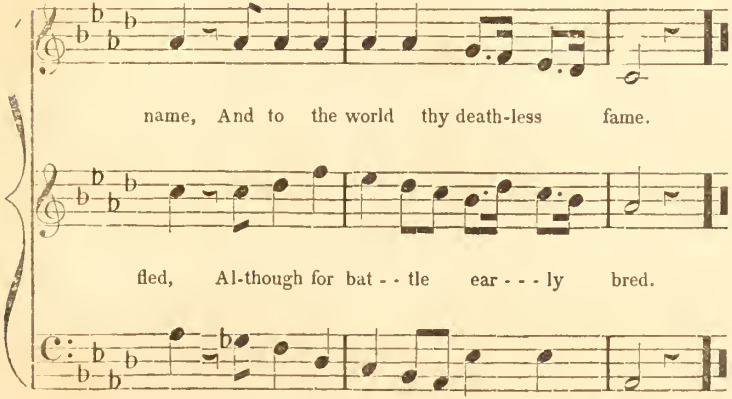
2.

Though so sad and lone the day has passed away,
'Twould be folly now to think on't more;
Happily he sits in twilight's softest ray,
Ever welcome to the cotter's door.
Doubting, fearing,
While his course he's steering,
Cottages appearing,
And he's nigh to drop.
Oh! how happy now the way-worn traveller,
Rests securely on the mountain-top.

No. 61.

DAY OF FREEDOM.

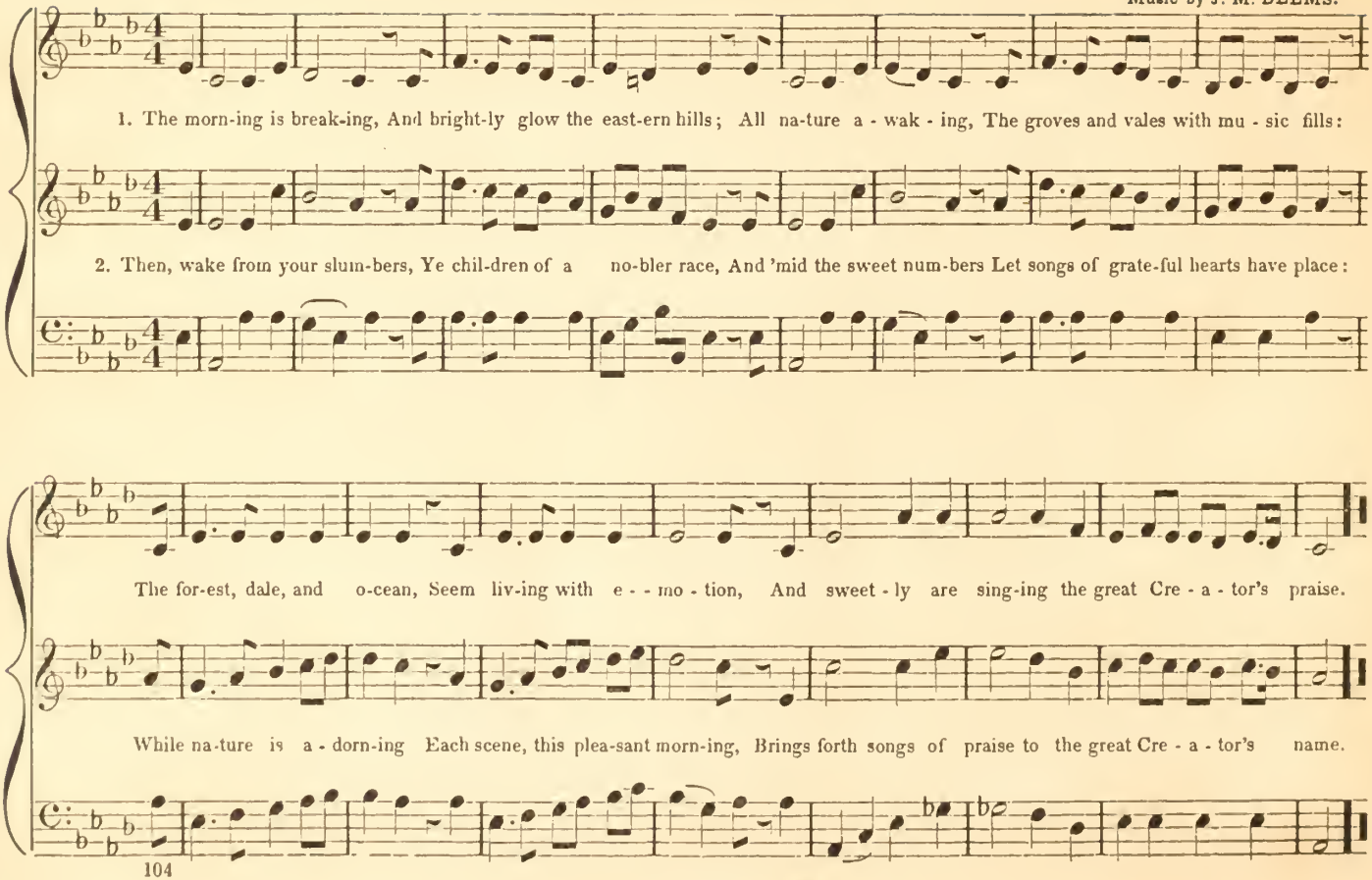
Music by J. M. DEEMS.
Words by Rev. J. N. McJILTON.





3

Day of Freedom! ever glorious
Wave thy starry standard sheet!
Be thy valiant sons victorious,
Ever when the foe they meet!
Dishonored never by defeat!
As of old that proud flag flaunted;
So forever may it wave
Over freemen, firm, undaunted!
Freemen as their fathers brave,
Their watchword "Freedom or the grave"

No. 62. THE MORNING SONG.

Music by J. M. DEEMS.

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